

Private  
Press &  
Illustrated  
Books  
◆  
Blackwell's  
Rare Books



# Blackwell's Rare Books

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Our premises are on the second floor of the main Blackwell's bookshop at 48-51 Broad Street, one of the largest and best known in the world, housing over 200,000 new book titles, covering every subject, discipline and interest. The bookshop is in the centre of the city, opposite the Bodleian Library and Sheldonian Theatre, and next door to the Weston Library, with on street parking close by.

Our website contains listings of our stock with full descriptions and photographs, along with links to PDF copies of previous catalogues, and full details for contacting us with enquiries about buying or selling rare books.

Please mention Modernisms when ordering.

All books subject to prior sale.

## HOURS

Monday–Saturday 9am to 6pm.

(Tuesday 9:30am to 6pm.)

## STAFF

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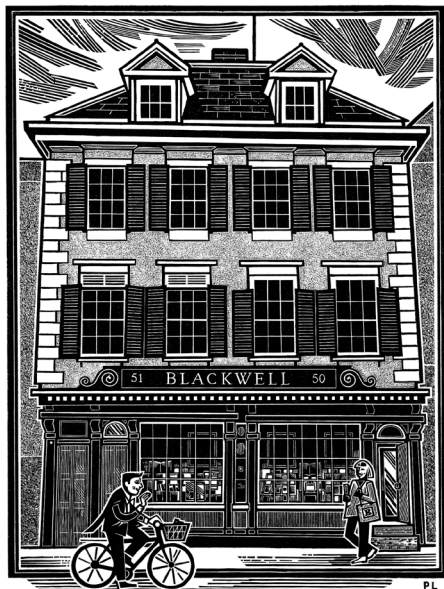
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Front cover illustration: Item 52

Rear cover illustration: Item 218

1. (13 Edition.) SWIFT (Jonathan) Gulliver on the Art of War. Grafiken von Alexandra Frohloff.

[Vreden:] 13 Edition, 2022, 10/33  
COPIES, 4 tipped-in illustrations  
printed in two colours

pp. [13], tall 8vo

original sewn wrappers, fine      £185

The text drawn from chapter five of Swift's text, *A Voyage to the Country of the Houyhnhnms*, beginning: 'He asked me what were the usual causes or motives that made one country go to war with another...'



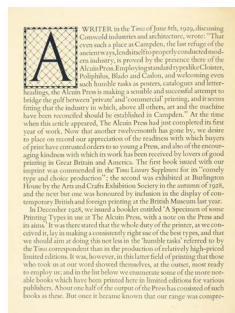
Frohloff's illustrations to Swift's anti-war satire are obscure and intense, successfully evoking a feeling of desolation and ruin.

2. (Alcuin Press.) [Retrospectus:] A Note on the work done at The Alcuin Press, Chipping Campden Gloucestershire, 1928-1930.

*Chipping Campden: The Alcuin Press, [1930,]*  
single folded sheet, large initial letter

pp. [4], 4to

the outer pages browned to edges and a little  
dusty and spotted, good      £15



An interesting summary of the first years of the Press, listing the ten books issued by the Press, but also referring to the jobbing work – ‘technical handbooks, novels, poems, plays and pamphlets; private, legal and commercial stationery; catalogues, invitation cards, posters’ – that has ‘given the widest possible scope for typographical inventiveness’. Similarly, there is a dual emphasis on ‘the time-honoured craft of printing’ and the benefit of technological developments: ‘now that the electric cable has been brought to Campden, we anticipate an improvement in the speed and quantity of our output’.



3. (Allen Lane Christmas Book.) COWPER (William) *The Diverting History of John Gilpin.*

*Allen and Richard Lane, 1952, ONE OF 1,600 COPIES, with 45 illustrations by Ronald Searle printed in black and grey*

pp. [ii], 46, small folio

*original wrappers, integral dustjacket with a design by Searle to front, a little browned to borders and slightly nicked at extremities, small inkspot to rear, good* £35

With Allen Lane's Christmas card for that year laid in at front, signed by him.

4. (Aredian Press.) RNDM TXT.

*Dallas, Texas: Aredian Press, 2016, 7/20 COPIES signed by Patrice Miller, the writer, editor, designer, letterpress printed at Small Fires Press, New Orleans, on their Vandercook No. 4 press, chiyogama endpapers*

pp. [30 leaves, printed on one side], 5.8 x 7.3cm



*original black, alligator skin-patterned goat skin, within textured window case, title stamped in silver on shimmering paper, new* £195

'An exploration of personal information made public' (Patrice Miller), bound in the style of a vintage pocket address book and housed in what could readily be mistaken for a smartphone case. The texts are gloriously random but with sufficient ambiguity to allow the reader to construct their own version of events.

5. (Aredian Press.) GOREY (Edward) *The Worsted Monster.*

*[Dallas, Texas]: Aredian Press, 2020, FIRST SEPARATELY ISSUED EDITION, P (a)/29 COPIES, panorama star book featuring 5 3-dimensional stage scenes, a calf slipcase containing a portfolio of 6 loose cards, matching calf-bound miniature book containing play text, both signed by Patrice Miller, hand-knitted sleeve, sock; materials include Mohawk Superfine and Mulberry papers, patterned miniature marbled paper and wool,*



*limitation label inscribed  
'for Patrick with all best  
wishes'*

multiple formats, star book  
7.3 x 7.5 x 4.8cm

*housed within velvet-  
lined chestnut calf-backed  
oatmeal cloth box,  
decorated with wavy lines of  
matching calf, fine £950*



A precisely executed, delightfully playful take on Gorey's play, the portfolio included here approximating the format of the original printing of the play, as it appeared in *National Lampoon*, with stage set design, characters and props for readers to cut out, created by Patrice Miller, herself a member of the board of the Edward Gorey House. The slipcase and book craftily fit into the star book's binding, while the purpose of the sock (socks playing a critical role in the play's conclusion) is to lift the book, protected in the hand-knitted sleeve, from the box.

6. (Aredian Press.) LANIER (Sidney)  
The Marshes of Glyn.

*[Dallas, Texas]: Aredian Press,  
2018, 9/10 COPIES (from an edition  
of 12 copies), constructed in 3  
sections with central accordion  
tunnel between bound matchbook  
and trifold with covers, digitally  
printed in 8 pt Poor Richard on  
pale blue ribbed vellum paper in  
brown, green and blue, layered  
unryu interior cover papers*

matchbook pp. [53], complete  
object 7.5 x 6.8 x 2.5cm



*boards covered with layered unryu, painted in ink and water colour,  
secured with band of natural straw with printed label, new £550*

Sidney Lanier, musician, poet and author, is particularly known for his treatment of dialects, his extravagant, somewhat archaic American English

and his use of musical meter in poetry. He was professor of Literature at Johns Hopkins University, and monuments and schools named in his honour are common throughout the Southern States.

The text of Lanier's narrative poem about the Golden Isles off the coast of Georgia is contained within the matchbook, while the trifold includes a short biography of the author and a US postage stamp with his portrait, issued in 1972. The 3-dimensional view through the tunnel accordion is inspired by vintage postcard images of the marshes themselves.

2018 winner of a Distinguished Book Award from The Miniature Book Society.

7. (Atlantis Press.) BRIDGES (Robert) Five Poems.

*Wolvercote, Oxford: The Atlantis Press, 2016, 29/35 COPIES, title printed in green, this and poem-titles in black letter*

pp. 12, royal 8vo

*original sewn black wrappers, dustjacket with printed label to front, fine £15*

A volume based on what the printer's postscript refers to as the poet's 'fine appreciation of type'.

8. (Atlantis Press.) FANSHAWE (Richard, Sir) Ode on His Majesty's Proclamation Commanding the Gentry to Reside on their Estates, 1630.

*Wolvercote, Oxford: The Atlantis Press, 2020, 43/50 COPIES, title printed in red*



pp. 16, 64mo

*original sewn green wrappers, printed label to front, fine* £7

An example of pandemic printing, reprinting Fanshawe's poem of 390 years before that was prompted by Charles I's instruction for noblemen to remain in their country dwellings and avoid coming to London due to the Plague.

9. (Atlantis Press.) **QUARLES (Francis)** On a Printing-House, and other poems.

*Wolvercote, Oxford: The Atlantis Press, 2008, ONE OF 40 COPIES, engraving of seventeenth-century printing-house preceding text, some printing in red*

pp. [12], 12mo

*original sewn grey wrappers, dustjacket with printed label to front, fine* £15

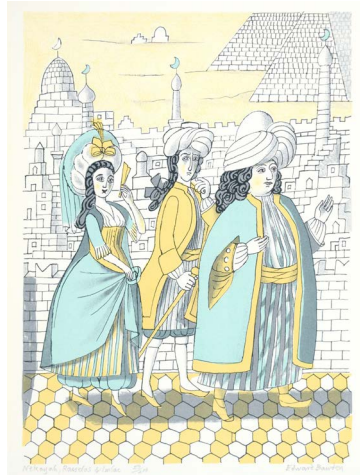
Seven poems by the seventeenth-century Essex poet.

10. (Bawden). **BLISS (Douglas Percy)** Edward Bawden.

*Godalming: Pendomer Press, [1980], FIRST EDITION, 23/200 DELUXE COPIES, numerous reproductions of illustrations by Bawden, including a number in colour, photographic portrait*

pp. 200, folio

*original quarter black morocco, backstrip gilt lettered, with a small scuff to leather, patterned black, purple and white vertically striped boards to a Bawden design, top edge gilt, colour-printed proof pull by Bawden, numbered, signed and titled by him 'Nekayah, Rasselas & Imlac', loosely inserted in a titled orange card portfolio, the book and portfolio housed together in a matching orange board slipcase, a few marks to slipcase, very good overall* £250



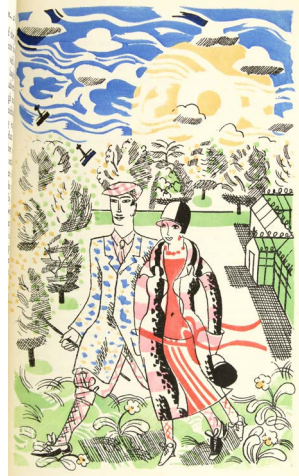


- 11. (Bawden.) HERRING (Robert) Adam and Evelyn at Kew or, Revolt in the Gardens.

*Elkin Mathews & Marrot, 1930, FIRST EDITION, 426/1,000 COPIES, 13 full-page illustrations, 6 other text illustrations and illustrated endpapers all by Edward Bawden and with pochoir colouring, one or two faint spots to borders*

pp. 168, 8vo

*original quarter grey cloth, backstrip lettered in pale green and a little rubbed at ends, lime-green boards patterned overall to a design by Bawden, a little browned to borders and light wear at extremities, top edge gilt, others untrimmed, slipcase, good*



£165

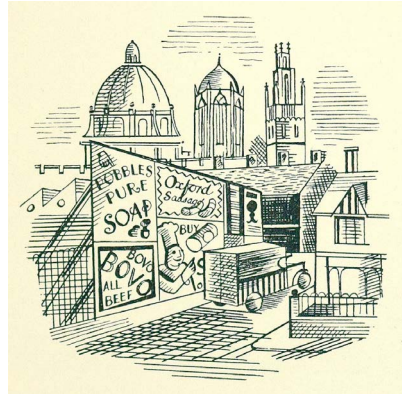
**UNRECORDED BAWDEN VIGNETTE**

- 12. (Bawden.) WILLIAMS-ELLIS (Clough, Introduction) The D.I.A. Cautionary Guide to Oxford. D.I.A.

*(The Design and Industries Association), 1930, FIRST EDITION, Edward Bawden vignette to title-page, illustrated with photographs of the town*

pp. 32, crown 8vo

*original sewn wrappers, a little toned and lightly dustsoiled overall, light crease to bottom corner of front, very good*



£250

Scarce. Notable for the unrecorded Bawden vignette depicting modern advertising against the dreaming spires - the drawing is unsigned, but is patently Bawden's work.

An assessment of contemporary Oxford from the point of view of architectural design - a mostly damning one.

13. (Belmont Hall Press.) TRAHERNE (Thomas) *The First Century of Meditations*. With Linocut prints by Andrew Judd.

*Malvern, Belmont Hall Press, [2016,] 29/50 COPIES printed on Zerkall mould-made paper, linocut illustrations, some in two colours, printed direct from the block*

folio

*original purple cloth, backstrip lettered in gilt, dustjacket, fine* £150



A very handsome edition.

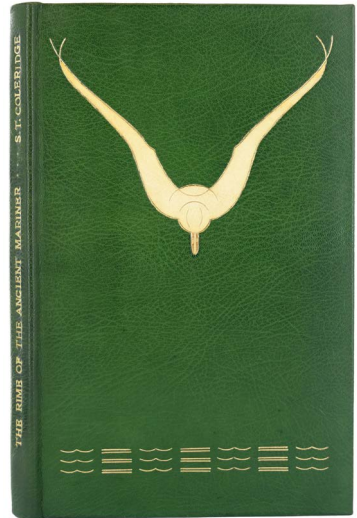
#### A BIRMINGHAM BINDING

14. (Binding.) (Birmingham School of Printing.) COLERIDGE (Samuel Taylor) *The Rime of the Ancient Mariner*. Illustrations by J. Trevor Denning.

*Birmingham: City of Birmingham School of Printing, Central School of Arts and Crafts, 1940, printed in black and green, title-page vignette and further illustrations by Denning*

pp. 55, crown 8vo

*designer binding by Kathleen G. Stubbs, dated 1958 in blind on the rear turn-in and signed by her on initial blank and with her address and exhibition-information on flyleaf, full green morocco, backstrip lettering and tooling to both boards in gilt the upper board with Albatross design in onlaid white morocco, very good* £1,650



A striking and elegant binding, well preserved.

Kathleen Stubbs was a Birmingham binder, her address at Grey Gables in Lapworth, Warwickshire, with her note to the flyleaf recording this

as having been executed for the 'Royal Birmingham Society of Artists Exhibition April 13th 1959, No.2'.

Examples of her work are held at the British Library; her sister, Annie Stubbs, and the latter's husband Thomas Birkett were metalworkers in the arts and crafts tradition - their son, Hugh Birkett was a notable furniture designer, who also worked in bookbinding, probably trained by his talented aunt.

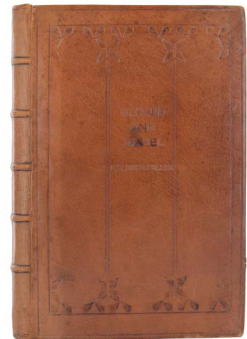
**SCHOOL BINDING**

15. **(Binding.) (De La More Press.) BOURDILLON (Francis William) Gerard and Isabel, a Romance in Form of Cantefable. [The Saint George Series Number VII.]**

*Alexander Moring, The De La More Press, 1921, printed on Arnold mouldmade paper, series-device to half-title, initials in red throughout pp. [iv], 99, foolscap 8vo*

*full calf binding by D. Gee and M. Alcock of Derby Technical College in 1928 (so signed in blind on rear turn-in, see below), the backstrip with five raised bands, title blind-stamped to upper board, tooled border in blind to both boards, some minor rubbing, top edge with a few spots, other edges untrimmed, the endpapers patterned with a hand-stamped lino-cut design, these a little browned to borders, very good* **£60**

A simple but attractive binding. Executed, as a note to the recto of the rear free endpaper clarifies, 'by 2 Adv:Hdwk [Advanced Handiwork] Students at Derby T.C. 1928'; the note continues, the 'endpapers are lino cut prints by one of the binders designed to go with the book. Tool used in pattern [i.e., on boards] cut by the other binder'. Laid in is a letter from 'K.R. Drummond, Spinning and Weaving' (so headed), presenting this book to a Miss Hawkins, as something that she has found during a clear-out that may be of interest.



16. **(Bird & Bull Press.) FEATHER (John) English Book Prospectuses. An Illustrated History.**

*Newtown, PA & Minneapolis, MN: Bird & Bull Press and Daedalus Press, 1984, 142/325 COPIES printed on Arches mould-made paper, title-rule*

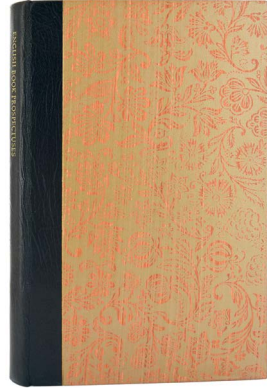


*printed in red with a few borders printed in grey, 24 prospectuses reproduced in facsimile including one tipped-in and 14 of which in a separate folder*

pp. 109, 8vo

*original quarter black morocco with vertical gilt rule, attractive patterned boards, backstrip lettered in gilt, edges untrimmed, prospectus laid in at front, together with card folder of facsimile prospectuses, board slipcase, fine*

£200



William Morris and the Kelmscott Press feature heavily in Chapter V, where he is credited with a revival of the prospectus.

17. **(Bird & Bull Press.) MORRIS (Henry) The First Fine Silver Coinage of the Republic of San Serriffe. The Bird & Bull Press Commemorative 100 Coronas.** Including an account of this legendary republic and its connection with the Bird & Bull Press. With a description of similar numismatic rarities and a 30-year checklist of work produced by the Press, 1958-1988.

*Newtown, PA: Bird & Bull Press, 1988, 170/350 COPIES printed in black and brown on Arches mouldmade paper, folding share certificate tipped in*

pp. 57, 8vo

*original quarter black morocco with terracotta boards, backstrip lettered in gilt, edges untrimmed, the upper board stamped in silver, card folder enclosing silver proof coin (numbered 247 of 500), the folder a little nicked at foot, these together in card slipcase, two copies of original prospectus enclosed, near fine*

£100

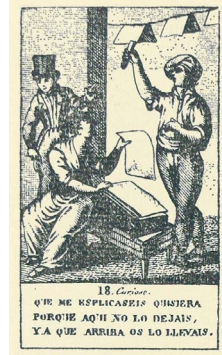


18. **(Bird and Bull Press.) VALLS I SUBIRA (Oriol) A Lively Look at Papermaking.** [A Short Essay with Twenty-four accompanying Illustrations that appeared originally in 'The Paper Maker' in 1966.]

*North Hills, Pennsylvania: The Bird & Bull Press, 1980, ONE OF 300 COPIES printed in black, dark green and dark red on Ingres-Büttenpapier, the prints and their dialogues reproduced in facsimile from the originals*

pp.[44], crown 8vo

*original pale buff and dark green patterned boards reproducing an eighteenth century French woodblock paper, printed label to backstrip, edges untrimmed, fine (Heaney A24)* £60



‘...The prints which are the subject of this essay are very choice bits of papermaking ephemera....often the rarest of all paperiana, because like the better-known ream wrappers, these items were usually considered to have little value or importance and were generally discarded. As will be seen, these prints were enclosed in booklets of cigarette paper in an effort to induce “chain buying”.... (Foreword)

‘...The complete collection of twenty-four prints roughly illustrate the art of papermaking as practiced in late 18th century Spain.... I can’t promise that you will give up cigarettes if you read this essay, but if you’re interested in papermaking, I think you will enjoy this charming piece of ephemera. (Henry Morris’ note to A24)

19. **(Birmingham School of Printing.) KHAYYAM (Omar)** Rubaiyat of... Translated into English Verse by Edward Fitzgerald. Decorated by Catherine Gebhard.

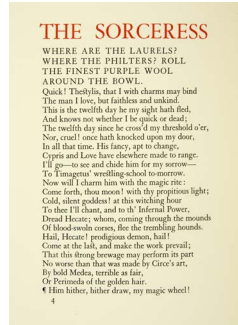
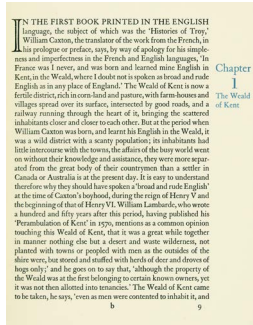
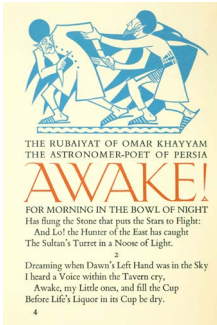
*Birmingham: City of Birmingham School of Printing, Central School of Arts and Crafts, 1937, title-page printed in black and blue, 6 engraved illustrations printed in blue, initial word printed in orange*

pp. 21, crown 8vo

*original gold boards with a Gebhard design printed in black, a little faded to spine and along foot of upper board, the spine slightly chipped at head, browning to endpapers, good* £60

An attractive edition, and one of the scarcer books from the Press.

20. **(Birmingham School of Printing.) KNIGHT (Charles)** William Caxton. The First English Printer [...] A Biography.



*Birmingham: City of Birmingham School of Printing, College of Arts and Crafts, 1952, title-page printed in black and red, shoulder notes in blue*  
pp. 160, crown 8vo

*original red cloth, labels to upper board and backstrip printed in blue, some spots to edges and free endpapers browned, very good* £25

Originally published in 1844, and here in an attractive edition under the supervision of Leonard Jay.

21. (Birmingham School of Printing.) THEOCRITUS. The Sorceress. Translated into English by J.M. Chapman.

*Birmingham: City of Birmingham School of Printing, College of Arts and Crafts, 1932, initial line printed in red*  
pp. 10, 8vo  
*sewn cream wrappers printed in red, very good* £25

22. Blackwell (Basil) The Book World, a Panorama. The first of the J.M. Dent Memorial Lectures at Stationers' Hall, Ludgate Hill, Thursday, First October, M CM XXXI.

*The London School of Printing, [1932,] portrait of J.M. Dent as frontispiece*  
pp. [ii], 27, 4to  
*original sewn buff wrappers, a little creased to overhanging edges, good* £20



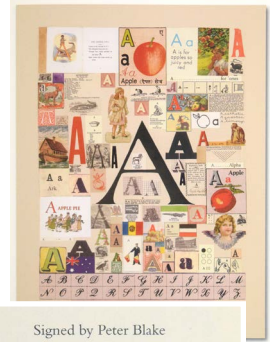


23. **Blake (Peter) Alphabets.** Text by Mel Gooding.

Nottingham: D3 Editions, 2010, *FIRST EDITION*,  
 469/500 COPIES (from an edition of 600 copies)  
 signed by the artist, over 200 pages of colour  
 reproductions of photographs of the Blake's  
 work and including 2 folding leaves

pp. [ii], 224, 4to

original crimson cloth, backstrip lettered in  
 gilt, upper board with printed label within a  
 gilt frame, cotton-marker, gentle knock at foot  
 of lower joint, matching board slipcase and  
 label, near fine **£350**



Signed by Peter Blake  
 Peter Blake

Depicting 18 unique alphabets, some of them previously unpublished, this volume captures Peter Blake's love of letter-forms and his enthusiasm for collecting.

24. **(Blue Print Press.) CHINGONYI (Kayo)** Interior w/ceiling fan.

[Vittoro, Veneto:] Blue Print Press, [2022], *ONE OF 10 COPIES* printed on  
 Fabriano paper using Rockwell type

pull-out accordion sheet, folded to 3 pp, tall 8vo

original card wrappers, first word of title boldly printed in red vertically,  
 with remaining title words superimposed in black, colophon printed on  
 rear flap, fine **£60**

Raedts prints Chingonyi's poem, from the much admired collection *A Blood Condition* (2021), three times, the ink fainter with each iteration, capturing the rhythm and essence of the poem itself.

25. **(Blue Print Press.) CLANCHY (Kate)** The Bridge Over the Border.

[Vittoro, Veneto:] Blue Print Press, [2020], *2/20 COPIES* printed on  
 Zerkall mould-made paper using Klang type, signed by both the artist and  
 the poet, frontispiece with tipped-in monochrome photograph, printed  
 with archival inkjet on Rives BFK by Claudio Schincariol

pp. [12], folio

original white card wrapper with printed label, fine **£120**



Raedts' photograph, of the interior of a station, with parallel rails and skylights receding to a bright vanishing point, and design, printing the entire poem on a single page, flanked with expansive white pages, provide a highly appropriate setting for Clanchy's much admired poem, from her collection, *Samarkand* (1999).

26. (Blue Print Press.) DHARKER (Imtiaz) Tissue.

*[Vittoro, Veneto:] Blue Print Press, [2021], ONE OF 10 COPIES printed on an Albion press, on Hahnemuehle, Silberburg, Zerkall, Magnani and Fedrigoni paper, signed by the printer*

pp. [10], tall 8vo

*original untrimmed paper wrappers, sewn, title printed on cover, fine*

£80

One of the highly acclaimed poet's most famous works: her themes of displacement, freedom and cultural history perfectly reflected by Raedt's design, both in her imaginative use of contrasting paper and the clarity of her printing and text placement.

27. (Blue Print Press.) FEAVER (Vicki) Coat.

*[Vittoro, Veneto:] Blue Print Press, [2022], 12/21 COPIES printed on an Albion press on Hahnemuehle paper using Baskerville type, signed by the folder artist*

pp. [12], 8vo

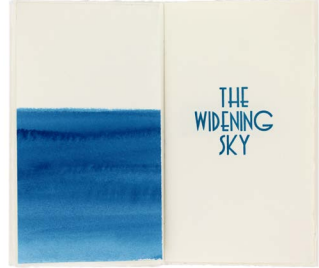
*original stone-grey wrappers with printed label on cover, sewn, within card folder with dry embossed decoration printed by Elide Piras, fine*

£75

A short poem from a Forward Poetry Prize winner, consisting of a single metaphor, given, in Raedt's usual fashion, generous space on the page, the embossed decoration at the edges of the folder reminiscent of the frayed edges of a complicated weave.

28. (Blue Print Press.) **HIRSCH (Edward)** *The Widening Sky.*

[Vittoro, Veneto:] Blue Print Press, [2022], 18/19 COPIES printed on an Albion press on Arches paper using Rockwell type, title printed in blue, tipped-in frontispiece water-colour by Arcadio Lobato



pp. [12], 8vo

original card wrappers, sewn, title printed on cover, fine

£60

Originally published in Hirsch's *Lay Back the Darkness* collection of 2003, a poem which chimes with Raedt's poetic sensibilities, the rich blues of the printed title and tipped-in water-colour contrasting with the clean, stark printed stanzas.

29. (Blue Print Press.) **JAMIE (Kathleen)** *Glamourie.*

[Vittoro, Veneto:] Blue Print Press, [2019], F8/30 COPIES printed on mould-made paper on an Albion press, signed by the printer

pp. [8], 4to

card wrappers with soft-ground blue etching on cover, printed on mould-made Tiepolo paper by Sabrina Frison, sewn, blue endpapers, fine

£120



A beautifully produced edition of a haunting poem, originally written in 2007 by the award-winning Scottish poet, printed by Raedts in the winter of 2019 - the text curiously appropriate for the oncoming pandemic.

30. (Blue Print Press.) **ROBINSON (Roger)** *A Portable Paradise / Un Paradiso Portatile.*

[Vittoro, Veneto:] Blue Print Press, [2020], 22/30 COPIES printed on Zerkall paper using Scarab type, signed by the artist, in two inverted



*halves, in English and Italian, both with tipped-in colour photograph frontispieces and signed, numbered colophons*

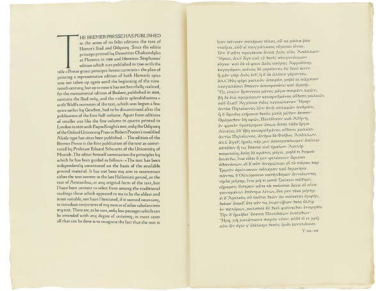
pp. [8], 4to

*original mandarin card wrappers with inverted printed labels in English and Italian, fine* **£75**

The title poem of Robinson's collection of the same name first published in 2019, the photographs, taken by Raedts, illustrating a quiet sense of paradise in light of the poet's life in London and Trinidad.

**31. (Bremer Presse.) [Prospectus for:]  
Homer's Iliad & Odyssey.**

*Munich: Bremer Presse, 1924, printed on Zanders handmade paper, 4 specimen pages on a bifolium laid into a 3pp. description of the project and its production (this text in English)*



pp. [8], folio

*sheets loose as issued and untrimmed, a little dustiness round the edges, but very good* **£80**

The announcement of one of the Press' major works, describing at length both its scholarly basis and the nature of the Homer-type cut for this work – its aim 'to present a page whose structure is based on symmetry and rhythm of the single letters'.

**32. Brett (Simon, Illustrator) Fifty Folio Love Poems [second printing.]**

*The Folio Society, 1997, wood engraved Brett illustrations throughout*  
24mo

*original cream silk, black silk label inset to upper board and lettered in gilt, backstrip lettered in gilt, slipcase, fine* **£15**

**RIGBY GRAHAM'S COPY, NUMBER ONE**

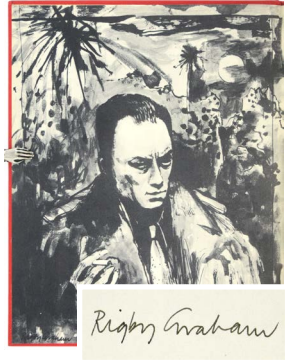
**33. (Brewhouse Press.) (Camus.) HOY (Peter) Camus in English. An Annotated Bibliography of Albert Camus's Contributions to English and American Periodicals and Newspapers.**

Wymondham: Brehouse Press, 1968, 1/250  
COPIES, frontispiece and 13 illustrations by  
Rigby Graham

pp. 31, 4to

original scarlet cloth, backstrip lettered in gilt,  
ownership inscription of the book's illustrator  
Rigby Graham to front pastedown, a few  
very faint spots to edges and endpapers, good  
(Battye 15)

£100



**ILLUSTRATED BY RIGBY GRAHAM**

34. (Brehouse Press.) STRAMM (August) Twenty  
Two Poems. Translated by Patrick Bridgwater.  
Drawings by Rigby Graham.

Wymondham: Brehouse Press 1969, ONE OF  
200 COPIES, this copy marked 'out of series',  
colour-printed frontispiece with slight offsetting  
to title-page as usual

pp. [21], 8vo

original brown cloth with Rigby Graham design  
stamped in gilt to upper board, backstrip lettered  
in gilt with a touch of rubbing at head, very slight  
lean to spine, blocks of faint browning to free  
endpapers as usual, near fine (Battye 19)



£80

This is the first volume of poetry in English translation by the German expressionist and futurist poet August Stramm - the second half of which is taken up with war poetry, of a particularly urgent and excoriating nature. Stramm died on the Eastern Front in September 1915 and his collections of poems appeared posthumously.

35. (British Apple Growers Federation.) Designs for advertising material.

n.d. [1980s?]

approx. 25 leaves of various shapes and sizes

a mix of manuscript and printed material, one large sheet busy with  
notes in pencil and various small designs, these the basis for subsequent

states of various designs, some use of colouring, a monochrome photograph, the front of a paper bag with printed message 'Go fill with apples' (accompanied by small sheet with original design for lettering), very good condition overall £100

A charming group, exalting the apple in manifold ways: taste, economy, health and variety. A fascinating insight into the design process.



36. (Brockway.) MARVELL (Andrew) *The Garden, and Other Poems*. Engravings by Harry Brockway.

*The Folio Society, 1993, FIRST EDITION WITH THESE ILLUSTRATIONS, wood engraved Brockway illustrations throughout*

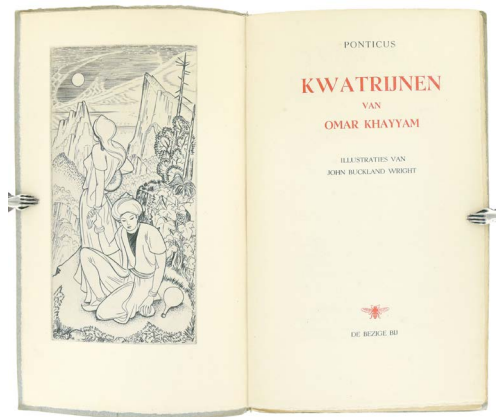
24mo

*original green silk, black silk label inset to upper board and lettered in gilt, backstrip lettered in gilt, cloth faded to purple around the backstrip, slipcase, very good* £15

THE RESISTANCE RUBÁIYÁT

37. (Buckland Wright.) PONTICUS (Translator) Kwatrijnen van [Rubáiyát of] Omar Khayyám. Illustraties van John Buckland Wright.

*Amsterdam: De Bezige Bij, 1944, 206/500 COPIES (from an edition of 525 copies), printed in black and red with asterisk decoration at head of main text in blue, 11 collotype reproductions of the artist's copper engravings for the Golden Cockerel Rubáiyát*



pp. [27], royal 8vo

*original blue-grey wrappers printed in red to front, backstrip and borders faintly toned, very good (Reid A42a) £325*

A war-time production by the Dutch Resistance movement; the quality and nature of the production pleased the artist greatly, but found less favour with Christopher Sandford of the Golden Cockerel Press from whose 1938 edition the images had been pirated. The translation of the quatrains into Dutch was done pseudonymously by H.W.J.M. Keuls.

38. (Celandine Press.) LOWBURY (Edward) *Goldrush*. Poems, with decorative devices.

*Halford: [Printed at the Skelton's Press for] The Celandine Press, 1983, 32/80 COPIES (from an edition of 200 copies) signed by the author, printed on Hannemuhle mould-made paper, title-page printed in red and black against a pale yellow typographic ground, 12 engraved illustrations printed in red, the titles in red also*

pp. 43, crown 8vo

*original quarter brown cloth with yellow marbled boards, backstrip lettered in gilt and slightly pushed at head £40*

With a contemporary inscription from the author on the title-page: 'For Beatrix and St Denys...'



39. (Celandine Press.) THOMAS (R.S.) *Destinations*.

*Shipston-on-Stour: Celandine Press, (Printed at the Rampant Lions Press,) 1985, FIRST EDITION, 259/225 COPIES (from an edition of 300 copies) printed on Hahnemuhle mouldmade paper, 3 tipped-in colour-printed reproductions of work by Paul Nash*

pp. 32, 8vo

*original quarter black cloth, backstrip gilt lettered, marbled yellow and green boards, untrimmed, fine (Carter 261) £100*

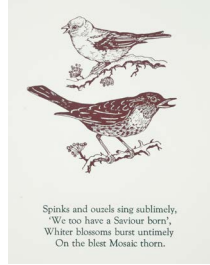


40. (Celtic Cross Press.) SMART (Christopher) [Christmas card:] 'Spinks and ouzels sing sublimely..'

*Walsingham: The Celtic Cross Press, 2008, folded sheet of stiff paper with Rosemary Roberts drawing printed in brown to front, printed greetings message internally*

foolscap 8vo

*fine condition*

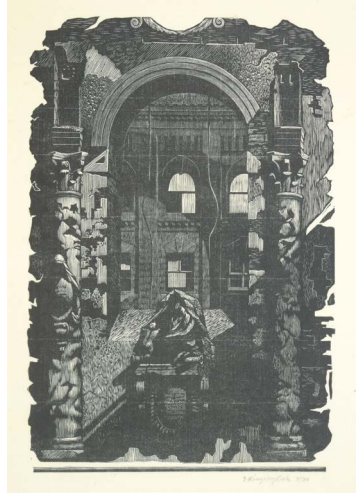


£30

### WITH EXTRA PRINTS AND BINDING SAMPLES

41. (Centaur Press.) COOK (J. Kingsley) *Aftermath*. Seven Poems and Wood Engravings from drawings made in London and Bristol after the air raids of the Second World War.

*The Centaur Press, 1986, 3/4 COPIES (from an edition of 100 copies) signed by Cook, printed on BFK Rives paper, each illustration with press device blind-stamped to bottom corner, these special copies with prints of two of the engravings on Japanese silk paper ('The City Church' and 'The Greening'), each numbered and signed by Cook*



ff. 16, large 4to

*deluxe binding of full red morocco, the upper board with silver lettering label, backstrip lettered in silver, edges untrimmed, the book and folders containing extra prints together in cloth and board slipcase, fine* £700

Laid into this copy, along with an invoice and the original prospectus, are four letters from the artist to the book's original owner, explaining that he only had two copies of this special edition bound and they sold more readily than anticipated, then apologising for the delay in getting further copies back due to the binder not having stock of the red goatskin required; present are the four samples of alternative colours offered by Smith Settle, but Cook counsels against this hasty solution. The book's original owner, Anthony Dowd, was a collector of and authority on bindings.



A work conceived, at least in its visual element, during the Second World War, when Cook began making drawings of bombed buildings in London and Bristol whilst on leave from the Merchant Navy; he began work on the engravings after the war and continued into the 1980s, adding poems at that point. Cook studied at the Royal Academy, and was taught engraving by Noel Rooke at the Central School of Arts and Crafts; his work is impressive.

42. (Ceolfrith Press.) MORGAN (Pete) One Greek Alphabet. A poem sequence. Illustrated by Hella Basu.

*Sunderland: Ceolfrith Press, 1980, FIRST EDITION, an illustration to each letter with printing in brown or yellow, the facing text on brown or yellow paper*

pp. 64, 4to

*original wrappers, gentle knock to bottom corner, dustjacket a little faded to backstrip panel and slightly rubbed at extremities, very good*

£30

Inscribed by the poet on the title-page. A poetic alphabet, evoking a different mythological character for each letter.

43. (Cheshire County Training College.) MOTIFS OF ANCIENT CIVILIZATIONS.

*Alsager: Cheshire County Training College, [1964,] lino-cut decoration to title-page and 10 lino-cuts printed direct from the block in different colours*

pp. [12], 8vo



*sage green boards, the upper board with lino-cut illustration on brown paper with a partial ground in green, a few very faint spots around the spine, marbled endpapers, very good*

£400

An unrecorded and impressive example of school-printing at a mid-twentieth century college – at Alsager, near Stoke-on Trent and the border with Staffordshire. Beyond the prelims (title-page, list of illustrations and colophon), the work is entirely visual and very attractively so. No other examples of printing from the college could be traced, and no names are

attached to the work here – which includes examples from China, Persia, India, Greece, Japan, Egypt, and New Guinea.

The College would merge with its counterpart at Crewe in the next decade; both subsequently became campus locations for Manchester Metropolitan University.

44. **(Circle Press.) KING (Ronald, Illustrator)** *The Song of Solomon*, from the Old Testament with original screen images.

*Circle Press, 1990, ONE OF 3,000 COPIES, colour-printed illustrations throughout*

pp. [vi], 65, [3], small 4to

*original red cloth with King design to upper board stamped in gilt, backstrip lettered in gilt, in original box with slip from Rocket Gallery and an offprint of an article on artists' books by Pat Gimour, fine £45*

A reprint of King's 1969 edition in a smaller format and with an Afterword by poet George Szirtes.

45. **(Clarion Publishing.) AL-QUAYS (Imru') Weep**, ah weep love's losing. From the *Mu'allaqat*, translated by Lady Anne Blunt and done into English verse by Wilfrid Scawen Blunt in 1903. Illustrated by Henry Fuller.



*Alton: Clarion, [2001,] 31/99 COPIES (from an edition of 499 copies) signed by illustrator and publisher, these copies with an additional suite of the illustrations all signed by the artist, 10 illustrations printed in red and gold with 8 of these double-spread and 1 full-page, calligraphic text printed in red with a decorated initial accompanying each stanza*

pp. [19], imperial 8vo

*original wrappers with Fuller design, illustrated endpapers, original card folder enclosing the book and the additional set of illustrations, fine £80*

46. (Clarion Publishing.) FANTHORPE (U.A.) & Simon Brett (Illustrator) Painter & Poet. Three poems. Wood-engravings by Simon Brett. [Prospero Poets series.]

*(Printed at the Libanus Press for) Clarion Publishing, 1994, 28/99 COPIES (from an edition of 99 copies) signed by author and illustrator, this copy with an ad personam designation by the publisher beneath*

pp. [11], crown 8vo

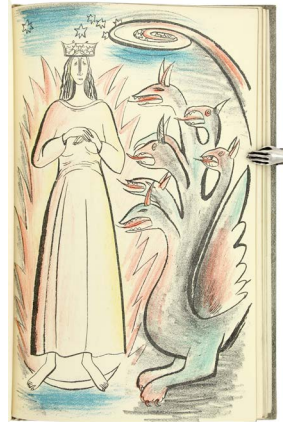
*original tan boards repeating one of the Brett engravings to upper board, faint pressure-mark to lower board, near fine* £50

47. Clayton (Frances, Illustrator) The Revelation of Saint John the Divine. With Twelve Drawings by Frances Clayton.

*Faber and Faber, 1931, 210/1,000 NUMBERED COPIES signed by the illustrator (this copy out of series), colour-printed litho illustrations either full-page or double-spread*

pp. 58, crown 8vo

*original cloth illustrated with lithographs by Clayton, single spot at foot of upper board, all edges gilt, very good* £60



Printed at the Curwen Press.

**‘THE FIRST SPECIMEN OF PRINTING FROM THE CLOVER HILL PRESS’**

48. (Clover Hill Press.) CLEVERDON (Douglas, Cataloguer and Printer) [Short list:] Mercurius Bristoliensis or, A Faithful Summary of some Newsbooks, 1641-1650, offered for sale by Douglas Cleverdon.

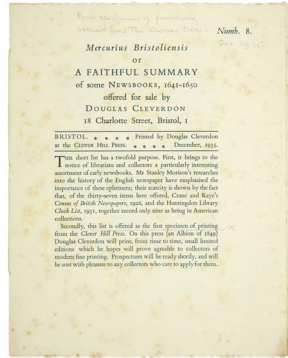
*Bristol: Printed by Douglas Cleverdon at the Clover Hill Press, December 1935, lightly foxed throughout*

pp. [8], crown 8vo

*original sewn self wrappers, pencil note at head and instance of underlining to introduction, good* £120

Significant, as stated in the cataloguer's introduction, as 'the first specimen of printing from the Clover Hill Press' – a fact underlined in pencil and then repeated at head, these in the hand of Sir Ambrose Heal. 'On this press (an Albion of 1849) Douglas Cleverdon will print, from time to time, small limited editions which he hopes will prove agreeable to collectors of modern fine printing' – Heal himself being eminent in this latter category.

The list itself takes its cue from 'Mr Stanley Morison's researches', which have 'emphasised the importance of these ephemera'.



49. **Craig (Edward Gordon) Scene. With a Foreword and an Introductory Poem by John Masefield.**

*Humphrey Milford, Oxford University Press, 1923, FIRST EDITION, 80/100 COPIES signed by the author, 4 figures in text and 19 plates at rear with collotype reproductions of Craig's engravings, some light foxing*

pp. xi, 27 + plates, 4to

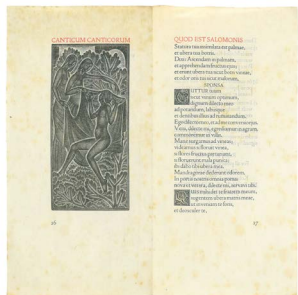
*original taupe buckram, triple fillet border and device to upper board stamped in gilt, backstrip lettered in gilt, grey silk marker, top edge gilt, others untrimmed, light foxing to endpapers, original prospectus laid in, buff dustjacket tatty, very good (Fletcher & Rood A27b)*



£200

50. **(Cranach Presse.) [Prospectus for:] The Song of Songs in Latin [Canticum Canticorum quod est Salomonis...]**

*Weimar: Cranach Presse, 1931, a bifolium on Maillol-Kessler paper, printed in red and black to front with specimens of pp. 26-7 internally (Gill wood engraving and 2 of his initials), edition information to rear*



(‘Ready in October [...] apply to the Cranach Presse [...] or to Mr. Douglas Cleverdon’)

pp. [4], tall 8vo

heavily foxed and a little darkened to head of front, good

£80

An important prospectus, from the collection of Sir Ambrose Heal (but without mark of ownership).

51. (Cranach Presse.)  
**GILL (Eric)** Canticum  
 Canticorum Salomonis,  
 Quod Hebraice Dicitur Sir  
 Hasirim.

Weimar: Cranach Press,  
 1931, 161/200 COPIES (from  
 an edition of 268) printed on  
 Maillol-Kessler handmade  
 paper, running-titles printed  
 in red, 11 wood engravings  
 (7 full-page) and 18 initials,  
 all designed by Eric Gill, one  
 or two light spots



pp. 31, tall crown 8vo

original quarter vellum with pink boards, vellum-tipped corners,  
 backstrip lettered in gilt, top edge gilt, others untrimmed with some light  
 spotting, a few faint spots to endpapers also, front pastedown with the  
 elegant bookplate of James L. Thielman, plain dustjacket with browned  
 backstrip panel and lightly chipped at extremities, slipcase, very good

£3,750

The text printed entirely in Latin; German and French language editions  
 were also issued, using the same engravings.

**WITH POCHOIR ILLUSTRATIONS BY JOHN NASH**

52. (Cresset Press.) **SPENSER (Edmund)** The Shepherds Calendar.

The Cresset Press, 1930, 47/350 COPIES (from an edition of 353 copies)  
 printed on Barcham Green pale grey handmade paper, with a superb



*illustrated border to the title-page and 12 head-pieces, all by John Nash and hand-stencilled at the Curwen Press*

pp. xxiii, 133, folio

*original quarter vellum with cream silk sides, backstrip lettered in gilt, top edge gilt, others untrimmed, in a superb example of the original printed grey dustjacket, small scrape to backstrip panel internally-repaired, slipcase worn and split along one edge, the book in very good condition*



£500

Noted by John Lewis as 'the first serious work [...] that John Nash had illustrated in line' (*John Nash*, p. 71) - a superb copy of an attractive book.

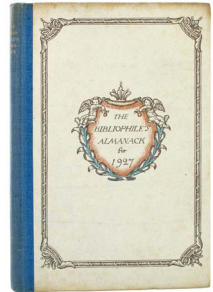
53. (Curwen Press.) SIMON (Oliver) & Harold Child (Editors) *The Bibliophile's Almanack for 1927.*

*(Printed at the Curwen Press for) The Fleuron, [1927], 318/325 COPIES printed on mouldmade paper, the title-page and Calendar section at front with border printed in brown, some illustrations to Reviews and Forthcoming Publications, erratum slip tipped in at front*

pp. [vi], [11, ads], foolscap 8vo

*original quarter blue buckram with off-white boards, attractive border and decorations to upper board with a small amount of colour-printing, a little browned to head, edges untrimmed, very good*

£30



Contributions by Child, Frank Sidgwick, Osbert Sitwell, and W.J. Turner.

Most interesting, perhaps, are the reviews and notices of forthcoming publications at the rear: the former includes Charles Ricketts reviewing a Medici Society book on Botticelli, a review in verse by W.J. Turner of *Mr. Tootleoo* by Bernard & Elinor Darwin, a very positive assessment of Edward Wadsworth's *Sailing Ships and Barges...*, et al.; announced among the latter are Jon Nash's *Poisonous Plants* and the Golden Cockerel Press *Troilus and Criseyde*, both of which were reviewed in the Almanack for the following year.

54. (Dérieux.) PONGE (Francis) *Abrégé de l'aventure organique suivi du développement d'un détail de celle-ci.*

Paris: [Fequet et Baudier], 1976, 39/75 COPIES signed by the artist (from an edition of 90 copies), with 6 lithographs by Roger Dérieux, each with tissue-guard, printed on Arches, issued as loose folios

pp. 35, small folio

*almond-green cloth chemise, spine lettered in black, a few letters worn away, matching slipcase, very good* £275

[With:] olive-green small prospectus.

An attractive edition, the lithographs illustrating Dérieux' consistent approach of drawing inspiration from natural forms to create abstract designs.



55. (Design for Today.) ARMITAGE (Simon) Hansel & Gretel. A Nightmare in Eight Scenes. Illustrated by Clive Hicks-Jenkins.

*Design for Today, 2019, 98/100 COPIES (from an edition of 2,000 copies) signed by the author and the artist with 2 additional prints signed by the artist*

pp. [104], 23 cm square

*publisher's purple cloth, spine lettered in white, cover with pictorial printed label, fine* £175

Hicks-Jenkins' playfully dark imagery, using the conceit of a toy box of wooden puppets and building blocks to create a fragmented, highly colourful landscape complements Armitage's re-telling of the classic tale, which is shot through with contemporary references from Parma Violets and Chupa Chup chimneys to bombed villages and refugees.



56. **Desmet (Anne, artist)** [Exhibition catalogue:] *Towers and Transformations*. Edited by Timothy Wilson, with contributions from Anne Desmet, Anne Stevens, and David Lee.

*Oxford: Ashmolean Museum, 1998, illustrated with Desmet's work, some examples colour-printed, small nick at foot of one leaf (not close to text)*

pp. 60, 4to

*original white wrappers with a repeated Desmet illustration, very faintly toned to borders, very good* **£50**

Signed by Desmet on the title-page, with her handwritten invoice to the book's original owner laid in, a Desmet postcard with a note of gratitude to the same - along with the postcard-flyer for this exhibition and a folded flyer for another exhibition later in the same year.

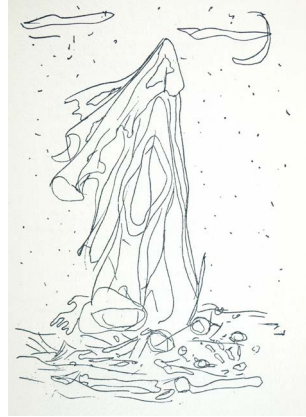
#### FROM THE ILLUSTRATOR'S LIBRARY

57. **(Dolmen Press.) KINSELLA (Thomas) & Anne Yeats. One.**

*[Dublin: Printed at the Dolmen Press... for Peppercanister], 1974, 65/124 COPIES signed by the author and the illustrator, set in Pilgrim type on hand-made paper, with 7 line drawings by Yeats, pastedown with printed label 'From the library of Anne Yeats.'*

pp. [32], tall 8vo

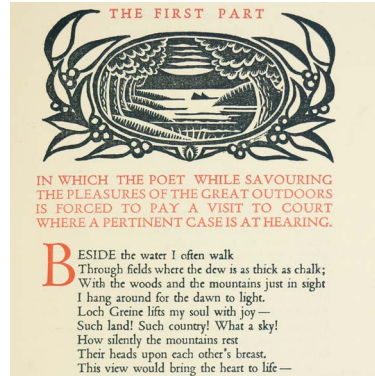
*original quarter calf, upper board with Yeats' design, spine gilt lettered, top edge gilt, spine faded, with vinyl protective sleeve as issued, very good* **£325**



The first edition of the second series produced by Peppercanister, the press founded by Kinsella in Dublin in 1972 in order to publish his own poetry. The line drawings presented here by Anne (daughter of W.B., niece of Jack B.) are minimal yet expressively energetic.

58. **(Dolmen Press.) MERRIMAN (Bryan [Brian])** *The Midnight Court*. Newly Translated into English by David Marcus.

*Dublin: Privately printed for subscribers at the Dolmen Press, 1953, 144/200 COPIES signed by printer and illustrator beneath the colophon, signed by the translator to the verso of the flyleaf (facing title-page), printed in red and black on Antique paper, title-vignette, headpieces and other lino-cut decorations by Michael Biggs, a smattering of faint spots to top corner of prelims (also to flyleaf)*



pp. [55], folio

*original quarter maroon buckram with boards of patterned paper, backstrip lettered in black and gently knocked at foot, a faint strip of browning at head of upper board, top edge red, edges faintly spotted, faint odour of tobacco smoke, very good (Miller 8) £375*

The eighteenth-century satirical poem has been translated numerous times; Frank O'Connor's translation a decade earlier had been banned - Seamus Heaney was among the later poets to attempt it.

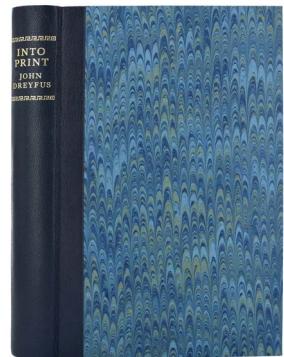
Early work from the Press, scarce.

59. **Dreyfus (John) Into Print.** Selected Writings on Printing History, Typography and Book Production. [The British Library Studies in the History of the Book.]

*The British Library, 1994, 49/95 COPIES signed by the author, these special copies with a leaf hand set in Giovanni Mardersteig's Dante type, printed at the Officina Bodoni on handmade paper (this laid into pocket on rear pastedown), frontispiece photograph of author, illustrations to the text*

pp. x, 339, 8vo

*original quarter dark blue morocco and marbled boards, the binding by Mario Rigoldi, the marbling by Solveig Stone, top edge gilt, others untrimmed, slipcase, fine £125*



60. (Enitharmon Press.) THOMAS (Dylan) & Peter Blake (Illustrator)  
Under Milk Wood. A Play for Voices.

Queen Anne Press & Enitharmon Editions,  
2013, 86/100 COPIES signed by the artist  
on the title-page and with a signed and  
numbered original print by the same, colour-  
printed illustrations throughout, text printed  
in black and red

pp. 173, 4to

original green cloth with Blake illustration  
inlaid to upper board, backstrip and lower  
board lettered in gilt, folder containing  
print, together in blue cloth solander box  
with Blake portrait of the author to lid, new



£950

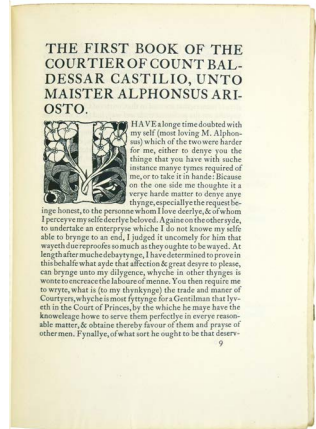
A handsome edition, designed by Michael Mitchell of the Libanus Press.

61. (Essex House Press) The Courtyer  
of Count Baldessar Castillo, Divided  
into Four Bookes. Very Necessary and  
Profitable for Yonge Gentlemen &  
Gentilwomen Abiding in Court, Palaice  
or Place, Done into Englyshe by Thomas  
Hoby.

Printed at the Essex House Press for Edward  
Arnold, 1900, 8/200 COPIES, attractive  
decorated initials of various sizes by C.R.  
Ashbee throughout, a single faint spot at  
head of colophon

pp. [iv], 391, 4to

original full vellum, backstrip lettered in gilt, the four green ties all  
present and in good state, top edge dusty, edges untrimmed and largely  
uncut



£350

62. (Essex House Press) ASHBEE (C.R.) American Sheaves & English  
Seed Corn: Being a Series of Addresses Mainly Delivered in the United  
States, 1900-1901.



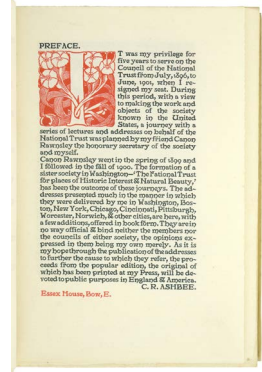
London & New York: Printed at the Essex House Press for Edward Arnold & Samuel Buckley, [1901,] 167/300 COPIES, printed in red and black, large decorated initial at head of each of the 8 lectures, erratum slip tipped in preceding title-page, a couple of pencil marginal notes from original owner

pp. [vi], 134, crown 8vo

original stiff vellum with yapp-edges, backstrip lettered in gilt with some faint spots, top edge a little dusty, others untrimmed, contemporary ownership inscription to flyleaf, a few spots to endpapers, very good

£150

‘With a strong Tory flavour’ is the original reader’s note, pencilled above the colophon; Ashbee’s lectures on behalf of the National Trust, printed in his Endeavour type.



63. (Five Seasons Press.) HAMBURGER (Michael) In Suffolk.

Hereford: Five Seasons Press, 1982, 96/150 COPIES signed by author and illustrator, the frontispiece etching by Derek Southall, printed on Zerkall mould-made paper, title printed in brown

pp. [60], 4to

original straw buckram, blue cloth sides, backstrip lettered in maroon, the upper board in blind, straw buckram slipcase, near fine

£70

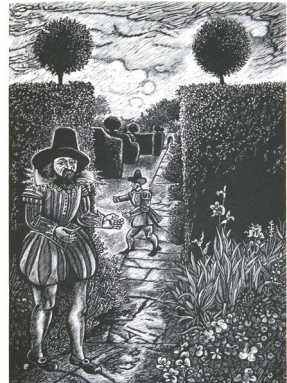
64. (Fleece Press.) BACON (Francis) Of Gardens.

Wakefield: Fleece Press, 1993, ONE OF 220 COPIES printed on Velin Arches paper, title and fly-title printed in green, 6 perspex-engravings by Betty Pennell with 3 full-page

pp. [13], 4to

original quarter pale green linen, sides of handmade paper incorporating grass clippings, backstrip with printed label, edges untrimmed, slipcase, fine

£120



65. (Fleece Press.) **BLISS (Douglas Percy, Illustrator and Compiler)** *While Daddy's Away at the War. Poems for Prudence & Rosalind, compiled & embellished [...]*

*Upper Denby: Liss Llewellyn and The Fleece Press, 2019, ONE OF 500 COPIES, frontispiece tip-ins of the respective covers of the original volumes on which the book is based, tipped-in photographic portrait of Bliss in uniform, folded list of poems tipped-in with title printed in brown and header printed in purple, colour-printed throughout in facsimile of the originals*

pp. [108], oblong 8vo

*original quarter brick-red cloth with patterned paper sides matching that of the original document, backstrip with printed label, original prospectus laid in, fine*

£90

Having enlisted as a war artist in World War Two, Bliss made an illustrated poetry album for each of his daughters; in all, sixty-six poems, with the original illustrations creating an effect of considerable charm.

66. (Fleece Press.) **BRETT (Simon) Mr Derrick Harris. 1919-1960.**

*Denby Dale: Fleece Press, 1998, ONE OF 280 COPIES printed on Zerkall mouldmade paper, 2 reproductions of photographs of the artist Derrick Harris and with numerous wood engravings by him, including colour reproductions of 6 engravings, together with a folding plate*

pp. 57, 4to

*original quarter mustard cloth, printed label, patterned blue-grey boards, roughtrimmed, with 'Some Extra Engravings' sewn into tan wrappers and a folder containing 9 colour-printed designs for the unpublished work 'Royal Flush' [c.1946], pale yellow cloth dropback box with printed label and carrying a few marks, contents fine*

£100



67. (Fleece Press.) (COLE.) **Yorke (Malcolm) The Artistry of Leslie Cole.** *Today I Worked Well - the Picture Fell Off the Brush. With a Note on the Interesting Life of Brenda Cole.*

*Upper Denby: Fleece Press, 2010, ONE OF 500 COPIES, over 130 reproductions of illustrations, a very large number of them colour-printed, a substantial number full-page and with several photographs of the artist, his wife and studio etc.*



pp. 201, oblong royal 8vo

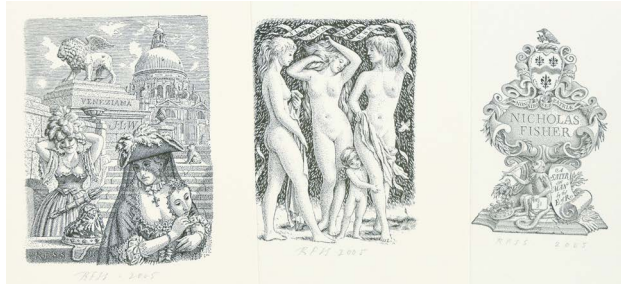
*original quarter dark blue cloth, backstrip with printed label, dark blue boards marbled by Louise Brockman, fine* £120

Laid in is a Fleece Press postcard with a message from Simon Lawrence, and an invitation to a Double Crown Club dinner that year.

**THE SPECIAL WITH SIX SIGNED PROOFS**

68. (Fleece Press.) (SHIRLEY SMITH (Richard)) North Lee (Brian)  
Bookplates by Richard Shirley Smith.

*Upper Denby: The Fleece Press, 2005 (i.e. 2006), ONE OF 40 COPIES (from an edition of 275 copies) signed by the author, this special issue with a folder of 6*



*proof bookplates each signed by the artist, printed on Saunders paper, 65 illustrations by Richard Shirley Smith of his bookplate-designs, including 9 engravings printed from the original wood-blocks and 12 from line-blocks, 6 of the illustrations tipped in, photographic portrait of Shirley Smith also tipped in, the title printed in brown*

pp. [ii], 103, 8vo

*original quarter green linen, printed label, matching stained wood veneer boards, untrimmed, the book together with folder containing proofs in green linen dropback box with printed label, fine* £300

The type set at the Whittington Press.

With the errata-slip, referring to the publication date, tipped to the front pastedown. The colophon suggests this deluxe issue should be accompanied by 4 signed proofs, but 6 are present.

69. **Forster (Peter, Illustrator) Fifty Folio Epigrams.**

*The Folio Society, 1996, FIRST EDITION, wood engraved Forster illustrations throughout, some printing in yellow*

24mo

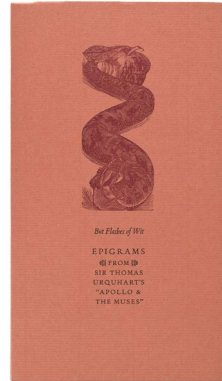
*original mustard-yellow silk, black silk label inset to upper board and lettered in gilt, backstrip lettered in gilt, slipcase, fine* £20

70. **(Foundling Press.) URQUHART (Thomas) But Flashes of Wit.** Epigrams from... 'Apollo & the Muses'. Edited by Roger Craik. With wood-engravings by Sarah van Niekerk.

*Tunbridge Wells, Foundling Press, (Printed at the Libanus Press), 1999, 206/300 COPIES printed on Hahnemuhle paper, 11 wood engravings, printed in black, blue or purple, the title-page printed in black and purple with a purple line border*

pp. [76], 8vo

*original plain plum wrappers, tail edges roughtrimmed, dustjacket, fine* £40



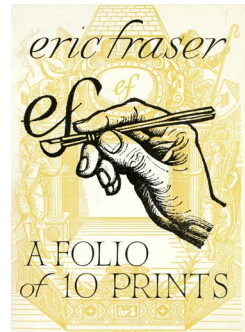
71. **Fraser (Eric) A Folio of 10 Prints.**

*[n.p.], [n.d.], 10 prints of work by Fraser in different media, 4 of which colour-printed*

4to

*loose as issued in card portfolio, near fine condition* £30

Additionally enclosed, 2 copies of a Christmas card (unused) with a design by Fraser to front.



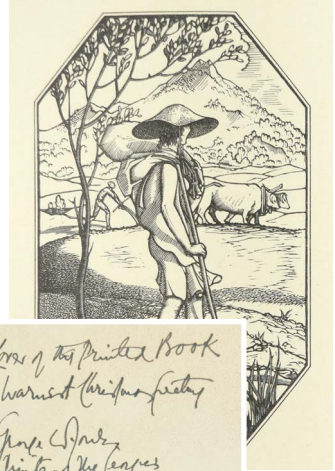
## INSCRIBED, WITH CORRESPONDENCE TO THE VATICAN

72. (George W. Jones.) VIRGIL. *The Georgics* of Vergil. Translated by R.D. Blackmore. With an Introduction by R.S. Conway. Woodcut Illustrations by Edward Carrick.

*George W. Jones at the Sign of the Dolphin, 1931, ONE OF 500 COPIES (this copy out of series) printed in black and green, title-vignette and 4 full-page illustrations by Carrick, occasional faint spots to borders*

pp. xxviii, 129, royal 8vo

*original quarter white cloth with grey-green boards, backstrip and upper board lettered in gilt, the latter with a small amount of adhesive residue and a couple of small faint stains, slight wear at corners and knock at head of backstrip, top edge gilt, others untrimmed, free endpapers a little browned, good*



*In a love of the printed book  
In the warmest Christmas greeting  
from  
George W. Jones  
Printer of the papers*

£150

An intriguing copy of this attractive book, the flyleaf inscribed by the printer: 'To a lover of the printed book, with the warmest Christmas greeting, from George W. Jones, Printer of the *Georgics*'. The recipient was probably Arthur Hungerford Pollen, whose correspondence (typed copies) regarding sending a copy of this book to Pope Pius XI is laid in at the rear. In the first letter, dated 22nd February 1933, Pollen describes how he had been given one of the seven copies of this book on vellum by his 'old and intimate friend', George W. Jones – 'the most eminent of living printers'. Having received the honour of a papal blessing during a period of illness in 1929, Pollen wonders 'whether I might be allowed to present His Holiness for preservation in the Vatican Library this singular example of a great English printer's work', to augment the existing treasures 'that testify to the Christian tribute to the noblest of pagans'. The letter of thanks is written by Cardinal Pacelli (later Pope Pius XII), in July of the same year, describing the pleasure and delight with which His Holiness has received the volume's 'charming simplicity and dignity'; following this, Pollen relates to Jones news of the Holy Father's 'testimony', which he has asked his secretary to forward, and sends, with His blessing, 'not only the Pope's compliments, but what is unusual, his benediction'.



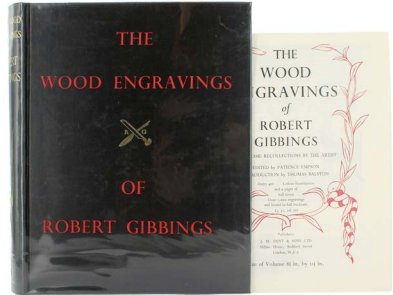
Pollen was one of the ten children of artist John Hungerford Pollen, who had followed John Henry Newman into the Catholic Church; he was educated at Trinity College, Oxford, and subsequently became managing director of the Linotype Company where he began the innovations in naval rangefinding that made his name.

73. **(Gibbings.) EMPSON (Patience, Editor) The Wood Engravings of Robert Gibbings. With some Recollections by the Artist. Introduction by Thomas Balston.**

*Dent, 1959, FIRST EDITION, colour frontispiece and 1,011 monochrome illustrations*

pp. xlv, 355, 4to

*original black cloth, backstrip lettered in gilt, top edge green, original printed acetate jacket, original box with printed label, fine (Kirkus 20) £120*



[With:] The original prospectus laid in

[And:] Balston (Thomas) *The Wood Engravings of Robert Gibbings. An Introduction to the Memorial Exhibition. Victoria and Albert Museum, Spring 1960, seven Gibbings wood engravings of varying sizes, including to covers, pp. 8 [inc. covers], crown 8vo, original stapled self wrappers, fine*

A pristine copy, preserved in its original box; the accompanying booklet for the exhibition of the following year reprints the text of Balston's Introduction to the larger volume.

74. **Gibbings (Robert) Twelve Wood Engravings.**

*(Printed at The Baynard Press,) 1921, 37/125 COPIES printed on handmade paper and signed by the artist, 12 wood engraved plates by Gibbings, each printed on the recto of a leaf, tissue guards, one leaf with nick*



*to leading edge repaired with tape, a few leaves with a couple of spots to fore-margin, all of these far from image*

pp. [3], 12 plates, 4to

*original quarter beige buckram, grey sides printed in black to upper board, small dink to leading edge, edges untrimmed, very good (Empson & Harris 15)* **£1,750**

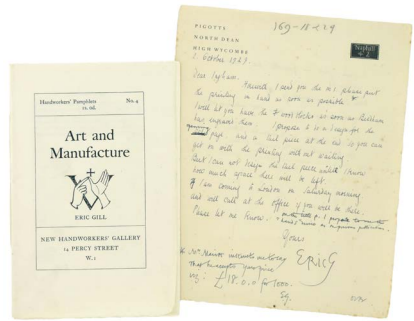
**WITH A LETTER FROM GILL TO THE PRINTER**

75. Gill (Eric) Art and Manufacture. [Handworker's Pamphlets No.4.]

*(Printed at the Fanfare Press for the New Handworker's Gallery, [1929], [1929], FIRST EDITION, 2 wood engravings by the author*

pp. [39-58], crown 8vo

*original sewn self wrappers, fine (Gill 19)* **£600**



With a 2pp. autograph letter from Eric Gill, dated 2nd October 1929 on Pigotts headed paper, to Ernest Ingham of the Fanfare Press - sending the manuscript of this work (not present), and asking him to 'please put printing in hand as soon as possible'; an 8-line post-scriptum clarifies the formatting for printing dictated by the manuscript. Gill promises the 'wood blocks as soon as Beedham has engraved them - these will be a 'design for the opening page, and a tail piece at the end, so you can get on with printing without waiting', although he will need to know the space available in order to execute the latter. He hopes to visit Ingham when in London on the coming Saturday.

A note at the foot confirms that Philippe Mairet, of the New Handworker's Gallery and the contributor of the first in the series, 'accepts your price viz: £18.0.0 for 1000' - this and the P.S. are signed with initials, the letter itself 'Eric G'.

76. Gill (Eric) [Catalogue:] The Engraved Work of Eric Gill.

*Her Majesty's Stationery Office [for the Victoria and Albert Museum,] 1963, numerous reproductions of Gill's work*

pp. [viii], 94, small 4to

*original grey wrappers with Gill engraving to front, the front cover sunned with some light soiling, good* £30

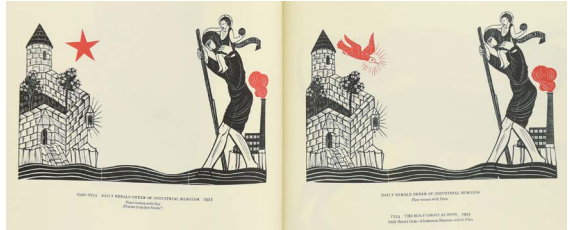
Eric Gill's widow gifted her late husband's file of his engravings to the Victoria and Albert Museum. This book reproduces 206 engravings, secular and theological in subject and ranging in date from 1908 to 1940.

77. **Gill (Eric) Engravings.** (Publisher's Preface. Eric Gill: a Personal Record by Douglas Cleverdon).

*Wellingborough: Skelton, 1983, ONE OF 1,350 COPIES (from an edition of 1,435 copies), the entire corpus of Gill's work, some plates folding, a small number printed in two or more colours, 2 reproductions of photographs (one full-page)*

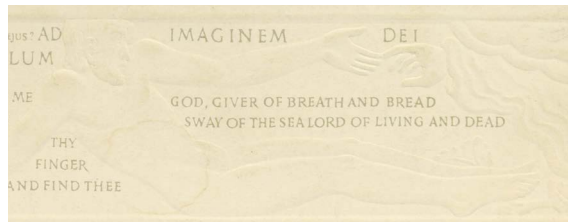
pp. xxiv, 548, large 4to

*original quarter cream cloth with black cloth sides, backstrip gilt lettered, a Gill engraving reproduced in blind to upper board, cloth and board slipcase with a strip of gentle fading, fine* £300



A superb work, reproducing all of his work to scale, and with pages 517-34 containing a number of Appendices.

78. **Gill (Eric, design)**  
[Original postcard:]  
'The Re-creation of Man'. Edited by M.R. Ridley. [New Temple Shakespeare.]



*La Chaux-de-Fonds: Fiedler, [circa 1938?] embossed reproduction of the central part of Gill's stone triptych for the League of Nations council lobby laid down to card as issued, printed at foot 'L.O.N., The Re-creation of Man, Eric Gill, sculp.', very faint waterspot at centre of image*

10.5 x 14.5 cm

*housed in custom folder with aperture, very good condition* £125

An attractive and scarce piece of Gill ephemera. The bas-relief was executed in 1938 as a gift from the UK Government to the L.O.N.

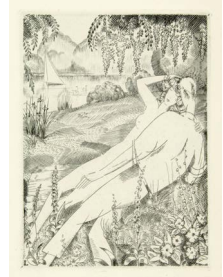
79. (Golden Cockerel Press.) CAREW (Thomas) A Rapture.

*The Golden Cockerel Press, 1927, 191/375 COPIES printed on Kelmscott handmade paper, 2 copper-engravings by J.E. Laboureur*

pp. 15, foolscap 8vo

*original quarter white canvas, gilt lettered backstrip a little darkened, brown batik boards with a little wear at corners, edges untrimmed, bookplate of Maurice Selvin to front pastedown, good (Chanticleer 47)* £40

The text taken from the first edition of the poems.



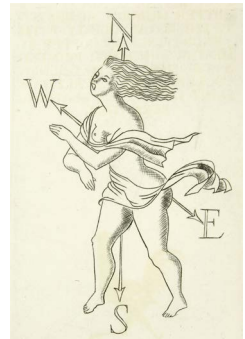
80. (Golden Cockerel Press.) [HILL (Sir John, MD)]

*Lucina sine concubitu: a Letter [Subscribed Abraham Johnson] humbly Addressed to the Royal Society. (The Text Reprinted from the Edition of 1750).*

*Golden Cockerel Press, 1930, 100/500 COPIES printed on handmade paper, 3 full-page copperplate-engravings by Hester Sainsbury*

pp. [iv], 43, 16mo

*original quarter white parchment, sides of tan paper patterned in brown with a Hester Sainsbury woodcut design, top edge gilt, others untrimmed, faint browning to free endpapers, very good (Chanticleer 50)* £60



IN THE DUSTJACKET

81. (Golden Cockerel Press.) MATHERS (E. Powys) Procreant Hymn.

*Golden Cockerel Press, 1926, 96/200 COPIES printed on Batchelor handmade paper, 5 copperplate-engravings by Eric Gill*

pp. 20, 8vo

*original white buckram, backstrip gilt lettered, top edge gilt, others untrimmed, dustjacket with small chip to one corner, very good* (Chanticleer 37; Gill, Corey & Mackenzie 277) **£1,800**

Gill's engravings are exhibitionist in their conjunction of the religious and the erotic - Powys Mathers' poem essays a similar union, but Gill's capacity for exploration exceeded the poet's and four of the illustrations he provided were deemed too obscene, with the publisher's inserted note (not present here) advising that they could be obtained direct from the artist.



82. **Graham (Rigby)** Nine postcards designed for the Black Country Museum.

*Dudley: The Black Country Museum, circa 1990-91, each card with a painted Rigby Graham design*

10.5 x 15 cm

*fine condition*

**£300**



[With:] An alternate card using the 'Raising the floor of the Rolling Mill' watercolour, this with a printed Christmas message and signed by Rigby Graham, postmarked 'Leicester, 7 Dec, 1990'

[And:] A postcard, with his lithograph of Creevelea Abbey, to its verso a long message from the artist dated July 1991, discussing this commission as well as the 'damned cancer' that delayed its completion - 'I trust [...] that it was worth the wait' and 'justifies your earlier faith in trusting me with this unusual commission'.

83. **(Gregynog Press.)** [Prospectus:] 'December, 1925'.

*Newtown, Powys: The Gregynog Press, [1925,] printed in black and red on handmade paper, 5 specimen pages from 'Caneuon Ceiriog' and Henry Vaughan's 'Poems', all but one with engraved illustrations by Maynard and Bray*

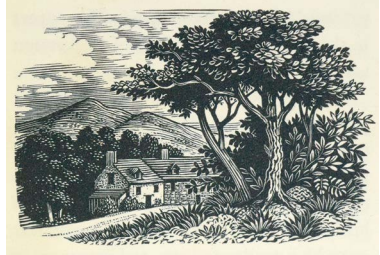


pp. [8], 4to

*original sewn wrappers of handmade paper, Press device in red to front, edges untrimmed, a few spots and a small faint stain at foot of front, Subscribers Form laid in, very good (Harrop E21) £30*

The announcement of the Press' first three works: George Herbert, Henry Vaughan, and Caneuon Ceiriog.

84. (Gregynog Press.) **DE GUEVARA (Antonio, Don)** *The Praise and Happiness of the Countrie-Life*. Written Originally in Spanish by Don Antonio de Guevara. Put into English by H. Vaughan, Silurist. Reprinted from the Edition of 1651, with an Introduction by Henry Thomas.



*Newtown, Powys, Gregynog Press, 1938, 384/380 COPIES (from an edition of 400 copies) printed on Arnold handmade paper, 6 head and tail-pieces and a title-vignette by Reynolds Stone, usual faint spotting to blanks, also affecting last few text-leaves*

pp. xvi, 39, 16mo

*original quarter red morocco, backstrip gilt lettered, mid green boards, printed front cover label, red morocco-tipped corners, a few faint spots to endpapers, very good (Harrop 39) £200*

**PAUL NASH BINDING**

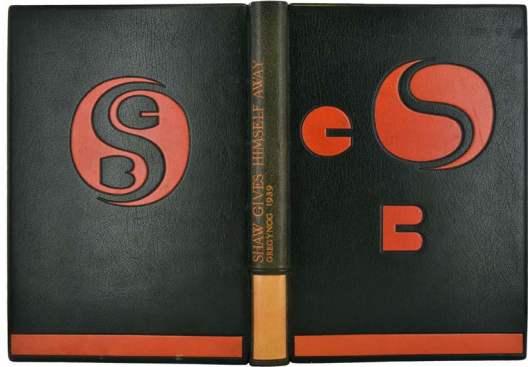
85. (Gregynog Press.) **SHAW (George Bernard)** *Shaw Gives Himself Away*, an Autobiographical Miscellany.

*Newtown, Powys: Gregynog Press, 1939, FIRST EDITION, 285/275 COPIES (from an edition of 300 copies) printed on Arnold green-tinted handmade paper, wood engraved portrait frontispiece of Shaw by John Farleigh*

pp. xii, 189, royal 8vo

*original binding by Paul Nash, darkest green oasis morocco with abstract designs based upon GBS's initials, comprising three dark-orange onlays to upper board and two to lower, a horizontal band of orange morocco onlaid to the respective tails, a similar panel at tail of backstrip which is*

lettered in orange (here a shade faded), a couple of pinprick indentations to onlays of lower board, edges untrimmed with a couple of very faint spots, free endpapers a touch browned from turn-ins as usual, very good (Harrop 40; Laurence Bernard Shaw, a Bibliography A236)



£700

An excellent example, retaining the bright orange of the board onlays.

The book contains a number of extracts and other short pieces, nearly all of which have some degree of revision by Shaw, for this edition.

86. **(Gwasg Gregynog.)** **ESCHENBACH (Wolfram von)** *The Romance of Parzival and the Holy Grail*. Retold by Carl Lofmark. With wood engravings by Stefan Mrozewski.

*Newtown, Powys: Gwasg Gregynog, 1990, 56/195 COPIES (from an edition of 210 copies), printed on Zerkall mould-made paper, some printing in red with 12 wood engravings by Mrozewski*

pp. x, 32, [1, genealogical table], folio

*original quarter crimson morocco with sides of patterned red cloth, backstrip lettered in gilt, edges untrimmed, original prospectus laid in, fine*

£1,000



Wood engravings originally made in the 1930s for a book that the Gregynog Press intended to publish in 1936 – it was never completed, but is here revived by the latter incarnation of the Press, to a design by David Esslemont.

WITH AN EXTRA ENGRAVING

- 87. (Gwasg Gregynog.) WHITMAN (Walt)  
Wrenching Times: Poems from Drum-Taps.  
Selected by M. Wynn Thomas.

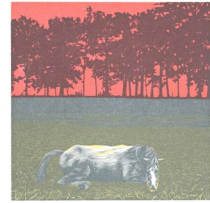
Newtown, Powys: Gwasg Gregynog, 1991,  
186/400 COPIES (from an edition of 450 copies)  
printed on Zerkall mouldmade paper, 8 superb  
full-page colour printed wood engravings and  
a tail-piece on the colophon page by Gaylord  
Schanilec, title printed in pink

pp. 71, folio

original quarter dark blue morocco, backstrip  
lettering and single vertical rule to sides stamped  
in red, pale grey boards, lettering to upper board  
stamped in blind, hint of fading at head of lower  
board, a few faint spots to boards, pale blue  
endpapers, untrimmed

£350

Some Press ephemera is laid in, including a folder enclosing a further  
Schanilec wood engraving intended for this volume.



- 88. (Gwasg Gregynog.) WILLIAMS (Kyffin) Kyffin: A Celebration. Edited  
with a Preface, by Derec Llwyd Morgan, and a Foreword by His Royal  
Highness The Prince of Wales.

Newport, Powys: Gwasg Gregynog, 2007,  
49/300 COPIES (from an edition of 360 copies)  
printed on Zerkall mould-made paper, 20  
lino-cuts by Kyffin Williams printed in black  
or blue (some in both)

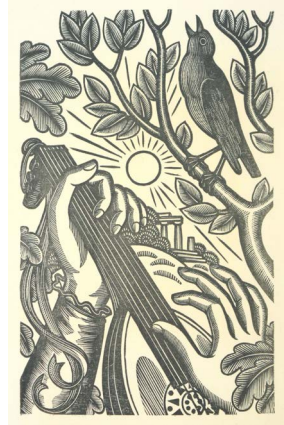
pp. 71, 8vo

original quarter black morocco, backstrip  
lettered in gilt, blue cloth sides with a Kyffin  
lino-cut stamped in black to upper board,  
edges untrimmed, Kyffin lino-cut in blue to  
endpapers, matching cloth slipcase, original  
prospectus laid in, fine

£300



89. (Hagreen.) CRASHAW (Richard) Musicks Duell. From *The Delights of the Muses; or Other Poems written on severall occasions*. 1646.



*Ditchling Common: Printed & Published by John Hagreen, 1938, ONE OF 250 COPIES printed on handmade paper by Hagreen (from an edition of 500 copies, the balance printed by Edward Walters), frontispiece, title-page vignette, headpiece and tail-piece by Philip Hagreen*

pp. [11], foolscap 8vo

*original sewn grey wrappers, printed in red to front (with spelling 'Musics'), edges untrimmed, newspaper obituary of Philip Hagreen (Brian North Lee in *The Independent*) laid in, near fine* £250

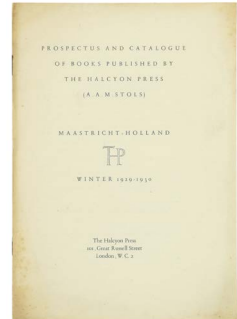
Both issues of this edition are scarce; the engravings by Hagreen are excellent.

90. (Halcyon Press.) PROSPECTUS and Catalogue of Books Published by The Halcyon Press (A.A.M. Stols). Maastricht, Holland, Winter 1929-1930.

*[Printed by Joh. Enschedé en Zonen for] The Halcyon Press, [1929]*

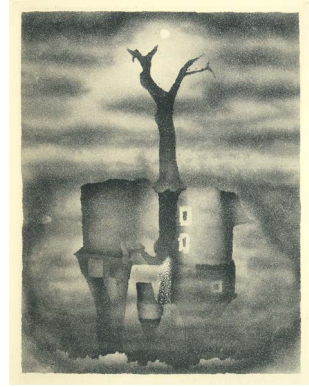
pp. 16 [inc. covers], 8vo

*original stapled self wrappers, the staples slightly rusted, a little browning around spine and a few spots to extremities, good* £20



The introduction discusses some of the achievements of and the challenges facing the Press; the greater part of its contents is given to the announcement of one of its major works – *The Sonnets of John Keats*, illustrated by John Buckland Wright – which aspires to ‘be noteworthy, not only among our own publications but among the works of any and all modern presses’. The other work announced, their edition of *The Fall of the House of Usher* with aquatints by Alexeïeff, also indicates a Press in its prime.

91. (Halcyon Press.) POE (Edgar Allan) & Alexandre Alexeïeff (Illustrator) *The Fall of the House of Usher.*



Maastricht: A.A.M. Stols, 1930, 197/325 COPIES (from an edition of 365), with 10 aquatints by Alexeïeff, each with tissue-guard, endpapers faintly toned

pp. 68, [ii], 4to

*publisher's dark green boards, cover with gilt-stamped motif, spine lettered in gilt, boards with a few faint marks, spine slightly faded, very good*

£250

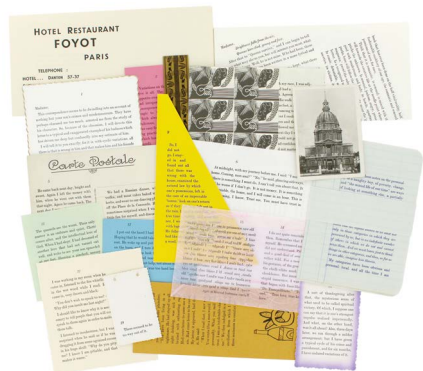
The unsettling nature of Alexeïeff's designs and his exquisite use of the aquatint technique (mirrored by his innovative pinboard animations) perfectly complement the tone of Poe's sinister tale.

92. (Half Pint Press.) BUTTS (Mary) *Imaginary Letters.*

*Half Pint Press, 2019, 31/100 COPIES, 8 envelopes, each containing the text of each letter from the original 1928 edition with decorations and modernist marginalia by Lupe Núñez, printed, on Adana hand press, on a variety of stocks, unique to each set, in a wide variety of formats including textured blue card, illustrated with a screen print and sloping text (letter 3), ruled exercise-book pages (letter 7), fine tissue, printed in red on both sides (letter 6) and a miscellany of found objects - photographs, newspaper scrap, gilt-edged calling card (letter 5)*

edition card, 8 envelopes, 22 x 12cm

*maroon cloth boards, with unique endpapers by Jenn Phillips-Bacher, envelopes secured by blue ribbon, fine* £200



Building on the success of the press' innovative 2017 edition of Pessoa's *The Book of Disquiet*, Tim Hopkins presents Butts' epistolary work, in a highly imaginative form, drawing



upon a variety of materials and techniques to achieve his aim of reflecting 'the passage of time and the changing mood of the book as it progresses; not all [the letters] are easy to read, and there is a feeling of someone's notes to themselves, held keep-sake style for posterity.' (Half Pint Press website)

93. (Hampermill Press.) PARRIS (Robert)  
Chiltern View, No. 1, Spring 1961.

*Oxhey: Hampermill Press, [1961,]  
ONE OF 100 COPIES, small folded sheet  
with a 5-colour lino-cut of a Robin  
(captioned 'friendly company')*

pp. [4], 24mo

*near fine condition*

£80



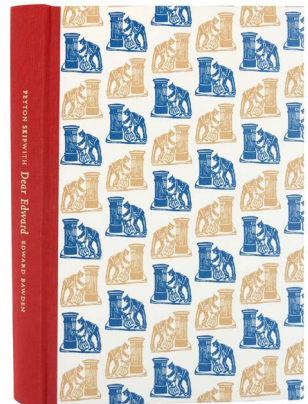
Accompanying this diminutive opening salvo from the Hampermill Press of Robert Parris is a letter from him on press-headed paper, sending this 'humble and first effort' and explaining issues with its production. The Press was active, but not very, throughout the decade, with examples of their work (but not this one) held at the British Library

[With:] a stapled booklet of trial printings for the lino-cut illustration of a Robin, with 6 printings from the 5 different cuts required to make the finished work; though Parris makes excuses for the quality of his execution, it is a charming vignette (from a drawing by his wife) and an interesting insight into the process to have this document of its stages – the staples to the booklet rusted and now largely perished.

94. (Hand & Eye Editions.) BAWDEN  
(Edward) & Peyton Skipwith. *Dear Edward. Being the Correspondence, 1968-1989.* With a Foreword by David Gentleman.

*Hand & Eye Editions, 2017, FIRST EDITION,  
96/325 COPIES printed on Mohawk  
Superfine paper, decorations printed in blue  
and brown, 2 tipped-in facsimile letters,  
numerous illustrations by Bawden, including  
many full-page*

pp. [vi], 227, 8vo



*original quarter red cloth and boards with a patterned paper made from a Bawden design and printed in blue and brown, fine* £140

A correspondence that began via Skipwith's role at the Fine Art Society, and including a few letters from other people at that institution; the correspondence has a professional context, but with a personal touch that speaks of a friendship that extends beyond business matters.

95. **(High House Press.) BIGGS (John R.)** Shaftesbury: The 'Shaston' of Thomas Hardy. Including fourteen wood-engravings, with a memoir of James Masters and the High House Press.

*Shaftesbury: at the Book in Hand, 1983*

pp. [46], crown 8vo

*original quarter purple boards with terracotta sides, lettered in gilt to upper board and backstrip, dustjacket with Biggs engravings to front and rear panels, near fine* £30

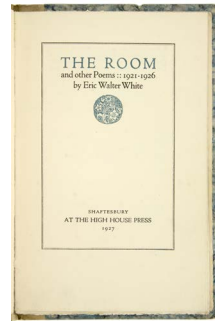
A facsimile edition, with additional material of the 1932 High House Press book.

96. **(High House Press.) WHITE (Eric Walter)** The Room, and other Poems :: 1921-1926.

*Shaftesbury: At the High House Press, 1927, 110/150 COPIES (from an edition of 180 copies), printed on mould-made paper, the title and device to title-page printed in blue*

pp. 24, crown 8vo

*original quarter cream paper with blue marbled boards, backstrip lettered in black direct, this a little browned, board-edges rubbed, good* £50



A later note from the author, on a card with the header of the Arts Council of Great Britain, is laid in, wherein he offers the book as 'a fine example of Jimmy Masters's printing' but excuses the verses as 'very adolescent'.

Eric Walter White was a composer and critic as well as a poet; he attended Balliol College, Oxford, his time there corresponding with the period of composition for these poems.

97. **(Hughes-Stanton.) HUGHES-STANTON (Penelope) Wood-Engravings.**

*Private Libraries Association, Pinner. 1991, FIRST EDITION, ONE OF 1,750 COPIES, with a detailed check-list to reproductions of 127 wood engravings on 95 pages at the end of the book, reproductions of photographs and engravings in the text, some full-page*

pp. xii, 184, folio

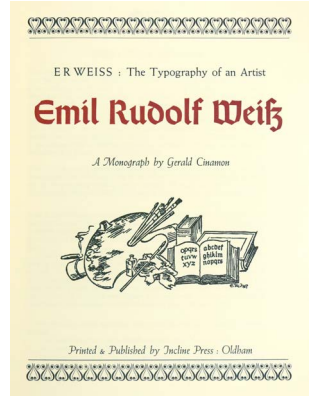
*original black cloth, backstrip lettered in gilt, decoration to upper board stamped in gilt, fine* £25

98. **(Incline Press.) CINAMON (Gerald) Emil Rudolf Weiss. The Typography of an Artist. A Monograph.**

*Oldham: Incline Press, 2012, 93/230 COPIES (from an edition of 250 copies) signed by the binder Stephen Conway, printed on Magnani paper with tip-ins printed on Zerkall or Hahnemühle, title-page printed in black and red with initial letter printed in red, numerous illustrations showing reproductions of Weiss' work with many tipped-in and printed in various colours*

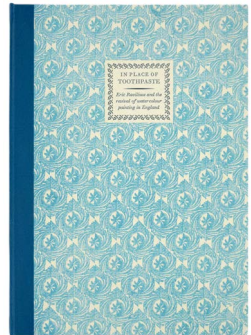
pp. 178, folio

*original quarter parchment with grey boards, bound by Stephen Conway, Weiss device printed in red to upper board, cloth and board slipcase with printed label, fine* £300



99. **(Incline Press.) (RAVILIOUS.) Powers (Alan), Barry Kitts and Ronald Maddox. In Place of Toothpaste. Three Essays Celebrating the Watercolour Painting of Eric Ravilious.**

*Oldham, Incline Press, 2004, FIRST EDITION, 74/250 COPIES printed on Zerkall mouldmade paper, 6 tipped-in colourplate reproductions, one a facsimile of a letter from Edward Bawden, some previously unpublished, wood engraved title-page decoration, designed by Ravilious, printed in blue*



pp. viii, 34, royal 8vo

*original quarter mid blue cloth, backstrip gilt lettered, blue and white Ravilious-patterned boards, printed front cover label, untrimmed, slipcase, fine*

£150

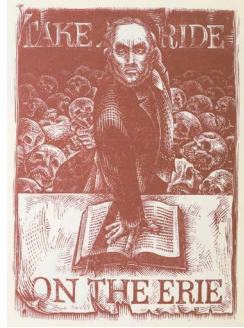
100. (Jericho Press.) **BENÉT (Stephen Vincent)** *Captain Kidd, and Two Others*. Illustrated by Nancy Ruth Jackson.

*Oxford: The Jericho Press, 1997, ONE OF 150 COPIES printed on Zerkall mouldmade paper, 3 illustrations by Jackson printed in brown, also the press device to title-page and vignette at rear*

pp. [13], crown 8vo

*original wrapper with integral dustjacket, printed label to front, very faint strip of fading to rear cover, near fine*

£25



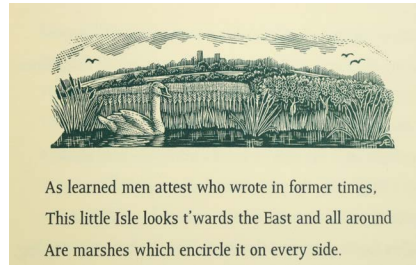
101. (Jericho Press.) **BROTHER GREGORY**. *In Praise of Ely*. Translated into English verse by Janet Fairweather.

*Ely: The Jericho Press, 2011, ONE OF 100 COPIES, printed in black and green on Zerkall mould-made paper, 6 wood engravings by Andy English printed in green*

pp. [14], crown 8vo

*original green cloth, lettered in gilt to upper board and backstrip, fine*

£50



102. (Jericho Press.) **COAKLEY (J.F., Editor and Printer)** *A Book of Family Graces*. Third edition, revised and enlarged.

*Alexandria, VA: The Jericho Press, 2022, ONE OF 60 COPIES printed in black and red on T.H. Saunders laid paper, wood engraved frontispiece by Jane Lydbury, Press device at rear engraved by Nancy Ruth Jackson and printed in red*

pp. [vi], 23, oblong foolscap 8vo

*original red cloth, lettered in gilt to upper board, fine* £45

This expanded edition includes graces in Latin and Hebrew. The colophon notes that it was printed ‘during the stressful virus-impacted winter of 2021-2’, an example of pandemic printing that perhaps invokes a nostalgia for communal eating and family contact.



103. (Jericho Press.) COAKLEY (J.F, Editor and Printer) Six Syriac Hymns, with Their English Versions and Music.

*Ely: The Jericho Press, 2019, ONE OF 40 COPIES, this copy out of series, printed in various Syriac types on Zerkall mouldmade paper, some printing in blue, the musical notation for each laid down, press device to colophon by Andy English and printed in blue*

pp. [iv], 25, crown 8vo

*original blue cloth, backstrip lettered in gilt, fine* £27

The last book from the Press before their move to the US.

104. (Jericho Press.) DENNIS (Rodney G.) Mr Vlasov meets the Ham King. A Tale of Harvard and Codex Suprasliensis.

*Alexandria, VA: The Jericho Press, 2022, 9/80 COPIES printed on Mohawk Superfine paper, wood engraved vignette to title-page by Andy English printed in red, likewise the Press-device to colophon by Nancy Ruth Jackson, photograph of the author tipped in at rear*

pp. [viii], 16, crown 8vo

*original red cloth, the board-decorations and backstrip lettering stamped in gilt, fine* £60

105. (Jericho Press.) ENGLISH (Andy) The Ship of the Fens. A Gathering of Wood-Engravings of Ely Cathedral.

*Ely: The Jericho Press, 2019, ONE OF 80 COPIES, title-page vignette printed in red, 20 further engravings by Andy English, including one folding plate (‘A Prospect of Ely’)*





pp. [20], royal 8vo

*original red cloth, English vignette to upper board and lettering to backstrip stamped in gilt, fine*

£60

106. (Jericho Press.) **GRAHAM (Harry)** Ruthless Rhymes

[Alexandria, VA:] The Jericho Press, 2022, ONE OF 70 COPIES printed on Zerkall mouldmade paper, title-page with border printed in blue, two illustrations by W.L. Ridgwell

pp. [12], oblong 12mo

*original wrappers with integral dustjacket, printed label to front, fine*

£18

‘Deadly and very incorrect verses’ by the Punch writer.

107. **Jones (Robert M.)** Just Among Friends.  
Drawings from a Private Collection.

Stamford, CT: Robert M. Jones at the Glad Hands Press, 1988, ONE OF 60 COPIES, title-page engraving and engraved vignette above colophon by Jones, 21 illustrations within by the author, as well as John DePol, Andy Warhol, Jane Flora, Pete Hawley, Joseph Low, et al.

pp. [30], crown 8vo

*original brown wrappers with vignette to front, slight kink to textblock at leading edge, very good*



Christmas Angels Andy Warhol

£60

Jones was a graphic designer, art director for Columbia Records from 1945 to 1953, then for RCA Victor - he commissioned early work in this field from Andy Warhol, who is among the friends featured here.

The introductory text is in the form of an apology for ‘my inept efforts’.

108. Kennedy (Richard) 'Let us Walk in the Garden' [watercolour].

*n.d. [c. 1980s,] ink and watercolour on paper, signed in pencil at foot, foreground image of couple, the man in pink robe and turban, the kneeling woman in yellow and blue, backed by tangled forest of ochres and greens, with second couple and blurred mountains in distance*

image: 47.6 x 31.5cm, framed and glazed: 68 x 53.2cm

*mounted, with metallic frame, very good*

**£125**

Richard Kennedy, writer and artist, illustrated numerous children's books, notably the Penguin edition of *Peter Pan* and Puffin's *Pippi Longstocking*. As a writer, his most famous book, the delightful *A Boy at the Hogarth Press*, describes his eccentric apprenticeship as a teenager, assisting Leonard and Virginia Woolf, the very text chosen as the first title to be printed in 1972 by the Whittington Press, with whom Kennedy enjoyed a long and prolific relationship, providing illustrations and designs for many editions, including *The Mirror & the Eye: Rubaiyat of Omar Khayyam* (1984), to which this image may relate.

109. Kennedy (Richard) 'The Man from the Sea' [watercolour].

*n.d. [c. 1980s,] ink and watercolour on paper, some pencil sketching visible, signed in pencil at foot, foreground image of a prone naked woman on a beach, with wild hunched man lighting fire amongst wreckage at shoreline*

image: 39.8 x 30.4cm, framed and glazed: 60.3 x 52cm

*mounted, with metallic frame, very good*

**£95**

The freely drawn line (as here, and above) is the style most associated with Kennedy; the smoke and sand reflection, in particular, highlighting the nature of the medium.

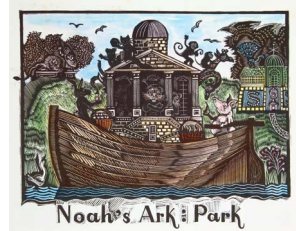


110. Lawrence (John) Rabbit & Pork. Rhyming Talk.

*Hamish Hamilton, 1975, FIRST EDITION, Lawrence's engravings throughout, most colour-printed (in reproduction of his original hand-colouring), the odd very faint spot*

pp. [41], oblong 8vo

*original illustrated boards, illustrated endpapers, a few faint spots to boards and endpapers, dustjacket repeating board design, price-clipped, very good* £20

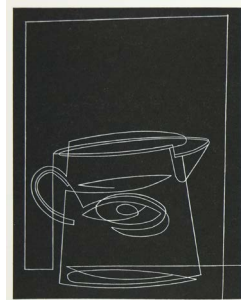


111. Lawrence (Peter) & Paul Dunmall (Wood Engravers) 20 Duets. Collaboration & Improvisation.

*Oxford: (Printed by Paul L. Kershaw for) Duet Books, 2021, 26/40 COPIES (from an edition of 50 copies) signed by Lawrence and Dunmall, printed from the original blocks and polymer plates on Zerkall paper, some printing in red, photograph frontispiece and 2 colour photographs to introductory material, this also with an example of each engraver's previous work, the 'twenty duets' represented by both the finished engraving (to recto) and the 'handover' image in progress on a fold-out leaf*

pp. 31 + Plates, 4to

*original quarter red cloth, the sides with enlarged sections of two of the duets printed on yellow paper, new* £175



A collaboration essaying the challenging proposition of using Jazz improvisation as a model for wood engraving – a medium seemingly resistant to such a mode of creation. The format of the book provides a suitably exploratory feel, and the results are hugely impressive – a testament to the ability of the respective engravers, the spirit in which the project was undertaken, and their understanding of the tradition and rigours that underlie the ‘freedom’ of improvisation.

## THE SPECIAL, AUDIO &amp; VISUAL

## 112. Lawrence (Peter) &amp; Paul Dunmall (Wood Engravers) 20 Duets. Collaboration &amp; Improvisation.

*Oxford: (Printed by Paul L. Kershaw for) Duet Books, 2021, 1/2 COPIES (from an edition of 50 copies) signed by Lawrence and Dunmall, printed from the original blocks and polymer plates on Zerkall paper, some printing in red, photograph frontispiece and 2 colour photographs to introductory material, this also with an example of each engraver's previous work, the '20 duets' represented by both the finished engraving (to recto) and the 'handover' image in progress on a fold-out leaf*

pp. 31 + Plates, 4to

*original quarter red morocco, the sides with enlarged sections of two of the duets printed on yellow paper, together with card portfolio containing artist's proofs of the 20 duets, each signed by the artists, along with an 'Encore' of 2 further engravings on a fold-out sheet, a specially-recorded CD by Dunmall 'Duet for One' of music to accompany the project, and an 8pp. booklet describing the additional material, housed with the original prospectus in cloth and board solander box, new*

£1,375

These 'Special (B)' copies come with additional material that includes additional signed prints of each 'duet', and a CD of Dunmall, duetting with himself, that reinforces the origin of the project in their shared love of a musical form.



## 113. (Leighton.) CAMPBELL (Marie) Folks Do Get Born. Illustrated by Clare Leighton.

*New York: Rinehart, [1946,] FIRST EDITION, numerous drawings by Clare Leighton*

pp. 245, crown 8vo

*original sage-green boards, the upper board with Leighton vignette stamped in maroon, the backstrip lettered in maroon and gilt on a maroon ground, backstrip gently faded, endpapers patterned with the board vignette, dustjacket with design by Leighton, a little chipped and rubbed at extremities, good* £85

The advice of black ‘grannie-midwives’ in rural Georgia, with attractive illustrations by Clare Leighton.

**114. Leighton (Clare) Country Matters.**

*Victor Gollancz, 1937, FIRST EDITION, the author’s wood engraved illustrations throughout, a few faint spots to borders of prelims and final page of text, and occasionally at page heads within*

pp. xi, 160, 4to

*original maroon cloth, backstrip lettered in gilt, light spotting to edges and endpapers, dustjacket with Leighton engraving printed in maroon to front panel, lightly spotted overall, backstrip panel browned, rear panel with arcing tear at head internally-repaired, good*



£200

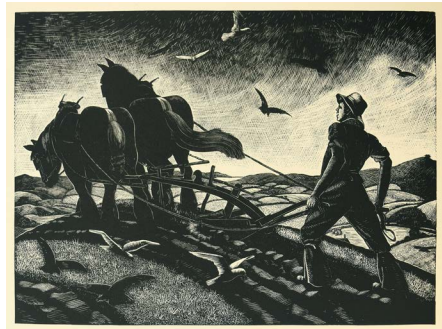
Her account of English country life throughout the year

**115. Leighton (Clare) The Farmer’s Year.**

*Collins, 1933, FIRST EDITION, title-page vignette and 18 wood engraved illustrations with 12 full-page, 12 historiated initials*

pp. [vi], 54, oblong 4to

*original green cloth with Leighton design stamped in gilt to upper board, backstrip and upper board lettered in gilt, board edges and backstrip ends browned, light foxing to cloth, a few faint spots to edges, contemporary Christmas gift inscription to initial blank, endpapers repeating*





*a Leighton design in green, faintly spotted, the dustjacket with the same design, darkened and a little spotted, chipped and tatty to edges with a small section at foot of front panel just hanging on, good* £800

A classic of modern wood engraving.

116. **Leighton (Clare) Southern Harvest.**

*Victor Gollancz, 1943, FIRST EDITION, title-page vignette and over 40 further wood engravings by the author along with 14 historiated initials*  
pp. 124, 4to

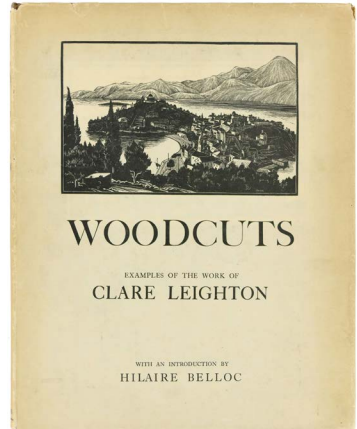
*original blue cloth, backstrip lettered in gilt and slightly faded, a few faint spots to top edge and a couple to gutter of front endpapers, dustjacket a little tatty, the backstrip panel browned and with show-through from previous internal tape repair at ends, good* £45

117. **Leighton (Clare) Woodcuts. Examples of the Work of Clare Leighton.**  
With an Introduction by Hilaire Belloc.

*Longmans, Green, 1930, FIRST EDITION, 298/450 COPIES signed by the artist, 40 tipped-in wood engravings with one further wood engraving (of a mouse) tipped in at the end as usual, with a further 6 small wood engravings present on the title-page and preliminaries*

pp. xviii + Plates, large 4to

*original brown cloth with Leighton wood engraving inset to upper board, backstrip lettered in gilt, dustjacket repeating Leighton wood engraving, this slightly toned, a little chipped at extremities with a few light marks to rear panel, very good*



£1,000

118. **Leighton (Clare) Wood-Engravings and Woodcuts.** [“How to do it” series.]

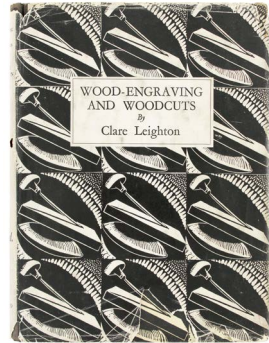
*The Studio, 1932, FIRST EDITION, 10 tipped-in photographic illustrations of method, at the rear a representative selection of work by contemporary*

artists, including the author, Eric Gill, Gwen Raverat, Hester Sainsbury, Robert Gibbings, Blair Hughes-Stanton, Gertrude Hermes, Agnes Miller Parker, John and Paul Nash, David Jones, Leon Underwood, Edward Gordon Craig, et al.

pp. 96, 4to

original quarter black cloth, the boards patterned with a wood engraved design, the backstrip lettered in gilt with a few spots of fading, light wear at extremities, faint spotting to endpapers, ownership inscription and slightly later gift inscription to front endpapers, dustjacket repeating board design, chipped with a small section of loss at foot of front panel, very good

£120



119. (Leighton.) HARDY (Thomas) Under the Greenwood Tree or, The Mellstock Quire. A Rural Painting of the Dutch School. With wood engravings by Clare Leighton.

Macmillan, 1940, FIRST LEIGHTON EDITION, a wood engraved title-vignette, 5 full-page wood engravings and 56 other engravings in the text by Clare Leighton

pp. x, 238, 4to

original green cloth, backstrip lettered in gilt partially against a brown ground, a few faint spots around head of cloth, top edge dark brown, free endpapers browned, contemporary ownership inscription to front pastedown, dustjacket with illustration by Leighton printed in brown to front, light overall soiling with an inkspot to fore-margin of front panel, backstrip panel slightly chipped at ends, short closed tear at head of lower joint-fold, good

£150



120. (Leopard's Head Press.) TURTON (Geoffrey) The Moon Dies. Wood engravings by Shirley Mungapen.

Leopard's Head Press, 1982, FIRST EDITION, printed in black and green, 12 wood engravings, predominantly full-page

pp. [xx], 103, 4to

*original half green cloth with patterned paper sides, backstrip lettered in gilt, acetate jacket, slipcase, fine* £35

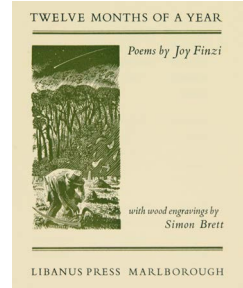
121. (Libanus Press.) FINZI (Joyce) Twelve Months of a Year. Poems, with wood engravings by Simon Brett.

*Marlborough: Libanus Press, [1981,] ONE OF 100 COPIES (this unnumbered, from an edition of 110 copies) printed on Basingwerk paper, title-page engraving printed in green and 6 wood engraved tail-pieces, all by Simon Brett*

pp. [20], crown 8vo

*the sheets folded but loose (presumably as issued) within outer sheet of plain card, very good* £40

Scarce. Printed as a reciprocal 'expression of gratitude' for the author's help and encouragement.



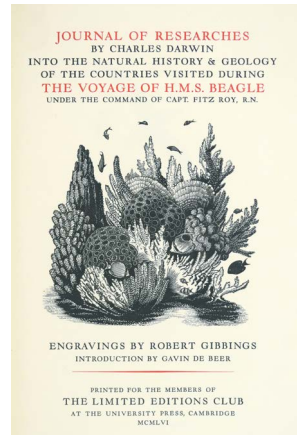
122. (Limited Editions Club.) (Gibbings.) DARWIN (Charles) Journal of Researches into the Natural History & Geology of the Countries Visited during the Voyage of H.M.S. Beagle under the Command of Capt. Fitz Roy. Engravings by Robert Gibbings. Introduction by Gavin de Beer.

*New York: (Printed at the Cambridge U.P. for) The Limited Editions Club, 1956, 1,233/1,500 COPIES signed by the artist, wood engravings by Robert Gibbings in the text, title-page printed in black and red*

pp. xvii, 489, imperial 8vo

*original sand yellow canvas, backstrip a shade faded with brown leather label lettered in gilt, designs to boards stamped in brown, top edge brown, slipcase worn, the book itself very good (Kirkus 67)* £95

Gibbings also provides a Note on his illustrations, preceding the text.

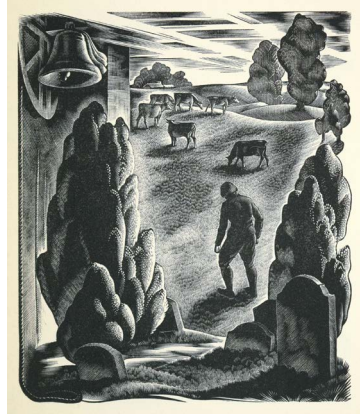


123. (Limited Editions Club.) GRAY (Thomas) *Elegy Written in a Country Church-Yard*.

*New York: Printed at the Raven Press for the Limited Editions Club, 1938, 104/1,500 COPIES printed on Portal handmade paper and signed by the artist, title-vignette and 32 full-page wood engravings by Agnes Miller Parker*

pp. xx, 76, royal 8vo

*original dark green buckram with a design on the front cover embossed in blind and blocked in silver, backstrip lettered in silver and a little faded as usual, edges untrimmed, original silver lettered blue buckram slipcase, very good (LECNy Bibliography 106)*



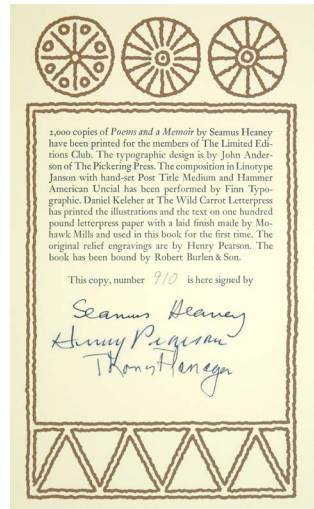
£400

The text of one of three known manuscript drafts of the elegy, probably the original draft and now at Eton College, is printed on the final six pages.

Some of the finest of Miller-Parker's work, made during visits to Stoke Poges Churchyard.

124. (Limited Editions Club.) HEANEY (Seamus) *Poems and a Memoir*. Selected and Illustrated by Henry Pearson, with an Introduction by Thomas Flanagan and a Preface by Seamus Heaney.

*New York: (Printed by the Wild Carrot Letterpress for the) Limited Editions Club, 1982, 910/2,000 COPIES printed on Mohawk Mills paper and signed by the author, artist and Thomas Flanagan, 7 full-page designs by Henry Pearson after Celtic designs on prehistoric monoliths in the Boyne Valley, County Meath, the title and title to each poem printed in brown using the Hammer American Uncial typeface*



pp. xviii, 153, royal 8vo

*original dark brown calf, backstrip gilt lettered and faded (as often), upper board with a blind-stamped design by Pearson similar to those in the text, top edge gilt, others roughtrimmed, board slipcase with a touch of wear, very good* £600

With the Club's 'Monthly Letter' laid in at the front.

125. (Lion and Unicorn Press.) HOGARTH (Paul) Paul Hogarth's American Album. Drawings 1962-65. With Notes from a Journal.

*Lion and Unicorn Press, 1973, 253/[approx. 400 COPIES], numerous full-page illustrations, a number colour-printed, title and title to each chapter printed in yellow and orange*

pp. 72, folio

*original white boards, front cover lettered and with a design by Hogarth, dustjacket repeating board-design (this faintly spotted and dust-darkened), very good* £40

126. (Lion and Unicorn Press.) SPENCER (Stanley) Scrapbook Drawings... Selected and introduced by Colin Hayes.

*Lion and Unicorn Press, 1964, 253/400 COPIES on Chariot parchment (text) and Suede Basingwerk (plates) papers, 60 plates on tinted grounds with captions and explanations*

pp. 16 + Plates etc, folio

*original beige linen carrying reproductions from drawings, white buckram backstrip lettered in grey, a couple of incredibly faint spots to leading edge of upper board, a little tape residue to free endpapers from previous covering, near fine*



£125

127. (Lion and Unicorn Press.) WELCH (Denton) I Left My Grandfather's House. An Account of his First Walking Tour. With an Introduction by Helen Roeder. (With an Appendix of Letters from Denton Welch to Helen Roeder on the Publication of his First Book 'Maiden Voyage' during 1942/3).



*Privately Printed [for James Campbell at the Lion and Unicorn Press,] 1958, FIRST EDITION, ONE OF 150 COPIES, frontispiece self-portrait, illustrations to the text by Leslie Jones*

pp. [viii], 82, [9], 4to

*original quarter red cloth, the blue cloth sides with an illustration by Welch, backstrip lettered in gilt, faint tape shadows to free endpapers, near fine*

£75



The atmosphere of the text is captured perfectly by Leslie Jones' illustrations and were drawn as a result of visiting scenes and places described by Welch.

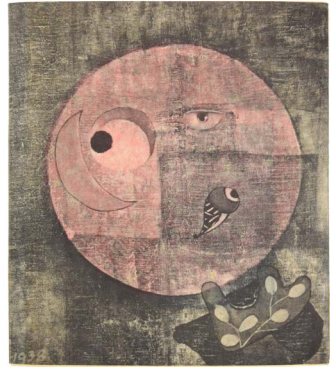
128. (Loujon Press.) MILLER (Henry)  
Order and Chaos chez Hans Reichel.  
Introduction by Lawrence Durrell.

*Tucson, AZ: Loujon Press, 1966, FIRST EDITION, ONE OF 1,399 COPIES (from an edition of 1,524 copies), being the Cork Edition, printed in black, blue and red on white Gainsborough handmade paper and Italian and Japanese handmade papers of various colours, and cork, illustrations by Hans Reichel*

pp. 97, 4to

*original cream card with white cotton overlay, front cover printed in pale blue, untrimmed, large folded prospectus and various other bits of related Press ephemera laid in, tissue-jacket with a Hans Reichel design, board slipcase, near fine*

£180



129. (Maret.) GRISWOLD (Eliza) Ovid on Climate Change. Poems.

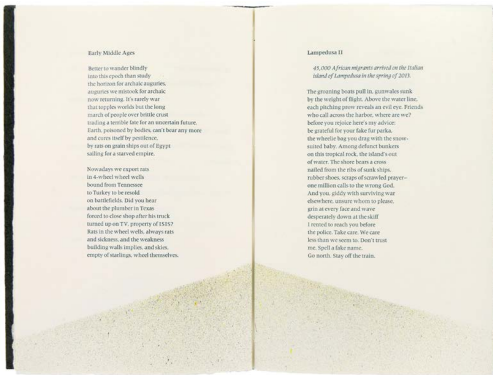
*New York: Russell Maret, 2017, FIRST EDITION, 28/110 COPIES signed by the poet, printed on Twinrocker handmade paper, varying ground of sprayed acrylic to create a sand effect in brown with specks of yellow at foot of pages throughout, title-page printed in terracotta*

pp. [27], 8vo

*original Nancy Loeber binding of handmade brown paper wrappers, printed label to backstrip, edges untrimmed, prospectus laid in, new* £350

The volume title is printed in a metal version of Maret's Baker typeface, developed with Ed Rayher of Swamp Press - with the text in Adrian Frutiger's Meridian. The visual component is understated but very effective.

Some of the poems relate to the author's career as a journalist, including a sequence of *Libyan Proverbs*, poems addressing both the African migrants landing on Lampedusa in 2013 and the island itself, and, in *Geographic II*, her own country to which she turns, 'uneasy and unreconciled'.



### 130. Maret (Russell) Roma Abstract. An Alphabet.

*New York: Russell Maret, 2017, 26/116 COPIES, printed on Chartham Translucent paper*

pp. [30], folio

*stab-bound in printed black Pilke paper wrappers, frosted acrylic slipcase, original prospectus laid in, new*

£450

A geometric alphabet playing with ideas of abstraction and legibility, whose printing was prompted by the current political climate.

### 131. Marx (Enid) [Wood-engraving:] 'The Lion and the Unicorn'.

*[circa 1993?], 35/50 COPIES signed by the artist, printed direct from the block on mouldmade paper*

4.5 x 6 cm approx.

*fine condition*

£100

One of the engravings from her *Zodiac Book of Nursery Rhymes* for Chatto & Windus in 1939, but this signed proof more likely dating from the time that work was reissued by the Incline Press (1993).



**ONE OF FOUR COPIES, INSCRIBED BY THE ARTIST**

**132. Miller (Garry G.) Green Air.**

*Willingham by Stow: Reed Press, 1986, 3/4 COPIES signed by the artist, 17 tipped-in leaf prints in green, text printed in green*

pp. [24], 4to

*original boards of green handmade paper with title blind-stamped to upper board, fine*

£400



Inscribed by the artist on the front pastedown: 'For Jane, Christmas and Joy in 1988. With love, Garry', with a postcard showing another leaf illustration by the artist laid in (unwritten). The prints in the book were made from the leaves of Lowfield Poplars.

**133. (Miller Parker.) BATES (H.E.) Through the Woods. The English Woodland - April to April. With 73 Engravings on Wood by Agnes Miller Parker.**

*Victor Gollancz, 1936, FIRST EDITION, head and tail-pieces to each chapter and further wood engravings of varying sizes with a few full-page*

pp. 142, 4to

*original terracotta linen, backstrip lettered in gilt, a few faint foxspots at head of flyleaf, light foxing to edges, Miller Parker illustrated dustjacket printed in brown with some light dustsoiling and a few spots, gentle fading to backstrip panel, very good (Eads A27a)*

£140



Bates himself wrote of this book 'I think my own part in it is as good as I have done, and some of the woodcuts are masterly'.

134. (Monotype.) PAGES FROM BOOKS, set on the "Monotype" composing machine, and published mainly in London, 1928-1931.

*(Printed at the Pelican Press for) The Monotype Corporation, 1931, FIRST EDITION, illustrated with text-pages from various contemporary works*

pp. [xi], 97, 4to

*original brown buckram, backstrip lettered in gilt, a couple of spots to edges, dustjacket chipped at head of backstrip panel, frayed at extremities, very good*

£35

A sequel to the volume of the same name published in 1927, an interesting survey.

135. (Mozley.) SPENSER (Edmund) An Hymne of Heavenly Beautie.

*At Barnet, Printed (at The Stellar Press) for Barbara & Cyril Sweett, 1963, 195/230 COPIES signed by the artist, printed on Barcham Green mouldmade paper, lithographs by Charles Mozley, some with colour-printing*

pp. [19], crown 8vo

*original sewn wrappers with integral dustjacket, Mozley lithograph to front, wrappers slightly browned, good*

£35



136. (Nash.) BERTRAM (Anthony) PAUL NASH.

*Faber and Faber, 1955, FIRST EDITION, colour-printed frontispiece and numerous other monochrome plates reproducing Nash's work*

pp. 336, 8vo

*original red cloth with a Nash design stamped in gilt against a white oval ground to upper board, backstrip lettered in gilt partially against a white ground, endpapers with a repeated Nash wood engraving, dustjacket with gentle fading to borders and backstrip panel, the latter with some light waterstaining, very good*

£40

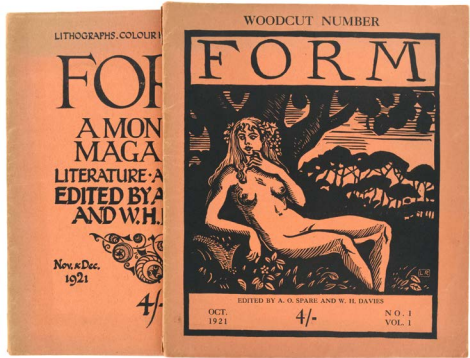
137. (Nash, Brangwyn, Wadsworth, Knight etc., Illustrators) **FORM: A Monthly Magazine...** Edited by A.O. Spare and W.H. Davies. Vol. I, Nos. 1, Oct. & 2, Nov. & Dec.

*Morland Press Ltd, 1921, copiously illustrated with wood engravings, lino-cuts, several in colour, decorated initials and music (No. 1)*

pp. 37 [viii]; 38-74 (ii), large 4to

*publisher's terracotta pictorial wrappers, spines and borders faintly toned, spines slightly frayed at head and foot, very good* £900

A scarce publication including literary contributions from Robert Graves, Siegfried Sassoon, Havelock Ellis, Edith Sitwell, Edmund Blunden, Richard Aldington and Arthur Waley; and illustrations by Paul and John Nash, Edward Wadsworth, Laura Knight, Frank Brangwyn, Louis Moreau and Herbert Palliser among others.



138. (Nash.) **EATES (Margot)** Paul Nash. *The Master of the Image*, 1889-1946.

*John Murray, [1973,] FIRST EDITION, 144 plates showing the artist's work, a handful colour-printed, a couple of spots to prelims, a couple of pencil notes to margins of text*

pp. xvi, 156, 4to

*original terracotta cloth, backstrip lettered in gilt, with Nash monogram stamped in gilt to upper board, a few tiny spots to endpapers, dustjacket price-clipped, very good* £50

The introductory material includes an appreciation by C. Day-Lewis.

139. (Nash.) **EATES (Margot, Editor)** Paul Nash. *Paintings, Drawings and Illustrations. With Essays* by Herbert Read, John Rothenstein, E.H. Ramsden, Philip James.



*Lund Humphries, 1948, FIRST EDITION, 132 plates showing Nash's work, of these 20 colour-printed and laid down on grey art-paper*

pp. xii, 80 + Plates, 4to

*original blue buckram, lettered in white to backstrip with artist's monogram stamped in same to upper board, top corners gently bumped, touch of fading at tips of backstrip, spine slightly cocked, dustjacket a little browned and chipped, very good* £100

140. (Nash.) NASH (Paul) *Outline, an Autobiography and Other Writings. With a Preface by Herbert Read.*

*Faber and Faber, 1949, FIRST EDITION, colour-printed frontispiece and one plate, a further 51 monochrome illustrations on 47 plates, a couple of very faint spots*

pp. 272, 8vo

*original turquoise buckram with author's name blocked in white to upper board, backstrip gilt lettered partly on a white ground, top edge yellow-stain, edges and endpapers faintly spotted, dustjacket with chipping to extremities, the backstrip sunned with a few waterspots, good* £75

The front of the dustjacket carries a striking image by the artist's brother, John Nash.

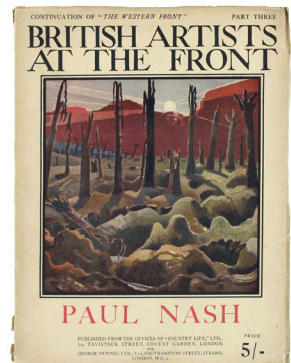


141. Nash (Paul) *British Artists at the Front, III. With Introductions by John Salis and C.E. Montague.*

*The Offices of Country Life and George Newnes, 1918, FIRST EDITION, Nash drawing and a portrait of him by Wm. Rothenstein to introductory material, then 15 full-page colour-printed paintings by Nash*

pp. [39], 4to

*original wrappers with colour-printed Nash painting to front, very light dustsoiling, a little creased to overhanging edges, frayed at spine ends (particularly at foot), good* £100



142. (Nonesuch Press.) [Cover title:] BODKIN PERMITTING. Being the Prospectus and Retrospectus for 1929.

*The Nonesuch Press, 1929*

pp. 28, crown 8vo

*original marbled wrappers with printed label, lacking the laid in ballot card issued, near fine (Dreyfus P18)*

£10

143. (Nonesuch Press.) DEVICES.

*The Nonesuch Press, n.d. [but circa 1931,] grey paper folder with title and list of contents to front beneath Stephen Gooden's copper-plate device, inside four sheets of different papers with Press devices by E. McKnight Kauffer (line-drawing printed at the Westminster Press), Stephen Gooden (the copper-plate printed by A. Alexander), W.M.R. Quick (wood engraving printed at the Curwen Press), T.L. Poulton (two-colour drawing printed by Percy Lund Humphries), the Quick with a few faint spots to borders not touching image*

various sizes and formats

*the folder browned to left margin of front, very good (Dreyfus P32)*

£50

An attractive and scarce little ephemeral assembly, showing the response of different artists to the same commission.

From the collection of Sir Ambrose Heal, but without mark of ownership.



144. (Nonesuch Press.) [Prospectus:] NONESUCH BOOKS, for Christmas 1925, for Spring 1926. With a Hand-List of books hitherto published by the Press.

*[Printed at the University Press, Cambridge by W. Lewis for] The Nonesuch Press, [1925,] printed on Vidalon handmade paper*

pp. 15, foolscap 8vo



*original grey boards, blind-stamped border and gilt lettering to upper board, small inkspot to lower board, free endpapers faintly browned, Press ephemera laid in (see below), very good* **£30**

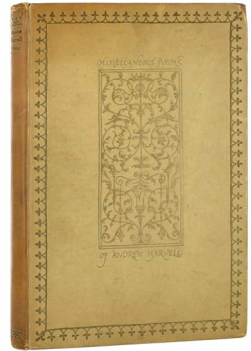
The laid-in ephemera includes: a letter, signed by the Press' secretary E.S. Harper, to subscriber W.P. Dobson in Cumbria, advising him that 'even the prospectuses of The Nonesuch Press are "collected"'; a note about the Blake illustrations of Milton's *English Poems*, prompted by the discovery of the original woodblocks, and sundry other pieces.

**145. (Nonesuch Press.) MARVELL (Andrew) Miscellaneous Poems.**

*The Nonesuch Press, 1923, 441/850 COPIES printed on Italian handmade paper, portrait frontispiece, one or two spots to borders*

pp. [iii], 148, [3], royal 8vo

*original tan boards, the border-design and lettering in gilt to both boards and to backstrip, the latter browned and gently knocked at ends, corners a little knocked also, edges untrimmed and a little browned, endpapers spotted, ownership inscription to flyleaf, laid in a clipped contemporary review as well as a contemporary listing in a Foyle's catalogue (Dreyfus 4)* **£50**



The text is taken from the unique first edition in the British Library, and includes pages 140-144 and also pages 117-132 found only in that and one other copy.

**146. (Old School Press.) OULD (Martyn) Printing at the University Press, Oxford, 1660-1780: I. Resources: Premises, People, & Paper; II. Resources: Type; III. Process. Complete in 3 Vols.**

*Seaton: The Old School Press, 2015-2019, XXIII/50 COPIES (from an edition of 250 copies) signed beneath the colophon by the printer, printed on Mohawk Superfine paper, colour-printed plan tipped into first volume, photographic reproductions of documents and materials, those to first volume tipped in*

pp. 153; 153; 194, 4to

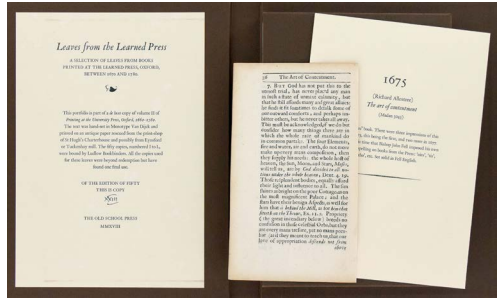
*original quarter chocolate brown morocco with sides of paper marbled by Jemma Lewis, prospectuses and press slips laid in at front, these deluxe*

*copies each accompanied by an additional volume as listed below, the respective pairings together in brown cloth slipcase with printed label, fine £800*

A handsome and scholarly production, these deluxe copies with very worthwhile additional material, not least the 12 original leaves accompanying the second volume:

- Volume I, Correspondence on Paper: Letters to Thomas Yate from the London paper wholesalers Alexander Merreall, William Carbonnel, and Thomas Papillon & Edmund Harrison in the 1670s. Edited with an introduction by Martyn Ould. *Seaton: The Old School Press, 2013, XXIII/50 COPIES, printed on Rives paper, pp. 38, 4to, full brown cloth*

- Volume II, Leaves from the Learned Press: A Selection of Leaves from Books printed at the Learned Press, Oxford, between 1670 and 1780. *Seaton: The Old School Press, 2018, XXIII/50 COPIES, 12 original leaves from the press, each in its own envelope and folded text-leaf, these housed in card pocket within cloth folder*

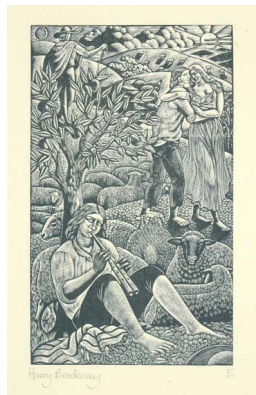


- Volume III, Learning about Printing: Business planning at the nascent University Press at Oxford in 1671-72 by Martyn Ould. *Seaton: The Old School Press, 2019, XXIII/50 COPIES printed on handmade paper, pp. 29, 4to, full brown cloth*

**THE SPECIAL, WITH PROOFS OF THE ENGRAVINGS**

147. (Old Stile Press.) **SIDNEY (Philip)** *The Lad Philisides, being a Selection of Songs, Pastoral Eclogues & Elegies from The Countess of Pembroke's Arcadia. With wood engravings by Harry Brockway.*

*Llandogo: Old Stile Press, 1988, E/26 DELUXE COPIES (from an edition of 251 copies) signed by the artist, printed on Zerkall Halbmann mould-*



*made paper, title-page printed in black and blue, 19 wood engravings, two small engravings, also by Brockway, at the head of each poem*

pp. 51, tall 8vo

*original quarter red morocco, patterned paper sides with a Brockway design, backstrip lettered in gilt, top edge gilt, others untrimmed, housed in raw silk slipcase (Brockway engraving inset to front) together with similarly bound portfolio of proof engravings (including one not featured in the text) each signed and lettered by the artist, fine* £400

A long autograph letter from the printer, Nicolas McDowall, is laid in.

148. (Old Stile Press.) PHILIP SUTTON RA, his family & his friends. Woodcuts 1950s-1970s.

*Llandogo: The Old Stile Press in association with Berkeley Square Gallery, 1998, 20/50 COPIES (from an edition of 80 copies) signed by artist and printer (each of whom contribute a short Preface), 27 woodcuts by Sutton printed from the block on Somerset mouldmade paper and interleaved with Hahnemuhle Bugra Butten paper, title-page printed in black and blue*



large 4to

*original quarter yellow cloth and blue boards, the upper board with a large Sutton woodcut, edges untrimmed, orange cloth dropback box with Sutton woodcut laid down to lid, fine (Harrop, McDowall & Wakelin pp. 116-7)* £550

‘Although Philip Sutton is an artist known particularly for large canvases richly painted with the brightest colours, the intensity and “colour” of these black-and-white images [...] is remarkable’ (Bibliography). Both the scale and the colour that characterises the artist’s work are represented in the format and the binding of the book itself.

149. (Pandora Press.) GRAHAM (Rigby, Illustrator) Fishpaste. Postcard Review of Arts and Letters, 1-22 [Original series.]

*Oxford: Pandora Press, 1967-1968, title-page, change of address card, 25 issues (4&1/2, 6A and Umpteen queer the sequence), printed in various*



colours on different colour card, all but a few illustrated by Rigby Graham, the illustration to first issue signed by Rigby Graham at foot, some with hand-colouring

24mo

loose cards as issued, stored in envelope, very good (Van Eijk B15) £500



Produced by Rigby Graham, Peter Hoy, and Toni Savage, 'the smallest little magazine in Western Europe'; the poetry by René Char, Count Potocki of Montalck, Alan Riddell, John Cotton, Anthony Conran, Francis Ponge, Peter Hoy, Lyman Andrews, John Birtwhistle, Adrian Henri, et al.

150. (Pear Tree Press.) GUTHRIE (James) Last Bookplates. Being a Collection of Designs.

Flansham, Bognor, Pear Tree Press, 1929, 4/90 COPIES signed by James Guthrie, tipped-in frontispiece with tissue guard (the latter spotted) and engraved bookplates in various colours throughout

crown 8vo

original quarter linen with black boards, Guthrie designed label to upper board, bookplate of Janie Legge to flyleaf, original tissue jacket in two pieces, edges untrimmed, free endpapers browned, very good £750

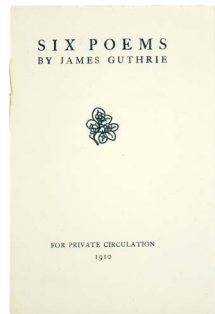
Janie Legge, whose copy this was, was an author whose work was printed by Guthrie at the Press.



151. (Pear Tree Press.) GUTHRIE (James) Six Poems.

(Printed at The Ballantyne Press) for Private Circulation, 1910, FIRST EDITION, an incredibly faint spot to fore-margin of first couple of leaves

pp. [8], foolscap 8vo



*original sewn self wrappers, small device to front, a couple of very faint spots touching spine, very good* £85

Poetry by the proprietor of the Pear Tree Press; not printed by him, but an elegant production.

**THE FIRST TWO ISSUES, WITH ILLUMINATING LETTER FROM GUTHRIE**

152. (Pear Tree Press.) GUTHRIE (James, Editor) *The Book Craftsman*. A Technical Journal for Printers & Collectors of Fine Editions. Number One, Volume One, October 1934.

*Flansham: The Pear Tree Press, 1934, FIRST EDITION, Guthrie decoration to title-page and examples of his decorations for other Pear Tree Press publications at rear*

pp. [ii], 20, imperial 8vo

*original stiff blue wrappers, these detached from textblock, small patches of surface loss to cover paper, Press 'Announcement' of this journal laid in, good*

[With:] (Pear Tree Press.) GUTHRIE (James, Editor) *The Book Craftsman*. Number Two [Volume One], Spring, 1935.

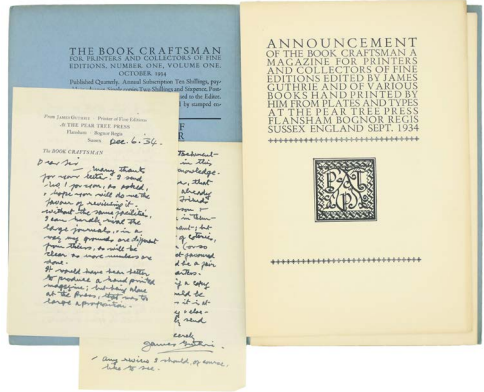
*Flansham: The Pear Tree Press, 1935, FIRST EDITION, Guthrie decoration to title-page and further illustrations largely drawn from Pear Tree Press publications, some printing in purple*

pp. 21-44, imperial 8vo

*original stiff blue wrappers, small patches of surface-paper loss to front, Press 'Circular' for Spring 1935 laid in along with subscription form for this journal, good* £250

Laid into the first volume is an excellent 3pp. autograph letter from the printer James Guthrie, on Pear Tree Press-headed paper, dated December 6th 1934, sending the inaugural issue of this new venture 'for the favour of reviewing it'; he explains that his preference would have been for a 'hand-printed magazine; but [...] that was too large a proposition' for one in his solitary circumstance – and there is 'plenty of work on my hands already, with plate books', a brand of printing that is, he bemoans, 'hardly as yet so much known as it might be'. The letter continues to define Guthrie as a figure at odds with his time, due to the manner and method of his work: 'When so much emphasis is laid upon fine printing as a trade product, it

seems odd that no bookman ever treats of other modern workmanship, or appears to be aware that Morris is by no means the last of the printers', and though his having 'kept out of coteries' has led to him 'not being favoured with what would be a fair deal in some quarters', he has eminent allies in the form of 'friends like Dr John Johnson & Bruce Rogers'.



Johnson is acknowledged at the close of Guthrie's essay that takes up the first volume – *The Hand Printer and His Work*, a resumé of his career as a printer up to this point, originally delivered before the Double Crown Club. The second, Spring Number, discusses *The Plan of the Page, Wood Engraving from a Printer's Standpoint* and proposes *A New Way for Authors* to understand the process of printing and typography to the benefit of their work, before specimen pages from Stuart Guthrie's 'Primer on Printing' (forthcoming, but never published) and closing with a review of Goudy's *Ars Typographica*, including references to Morris, Gill and Jan Van Krimpen.

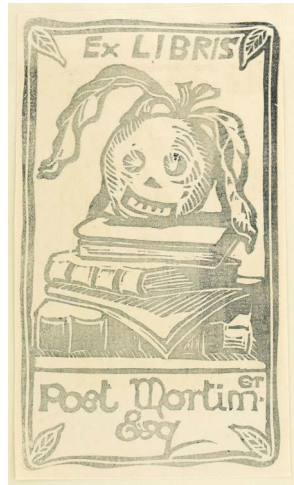
WITH THE 'SPOOF DESIGNS' SUPPLEMENT

153. (Pear Tree Press.) GUTHRIE (James, Editor, Printer, Illustrator) THE BOOKPLATE. Being No. 3 of the Journal of The English Bookplate Society.

*Flansham: Pear Tree Press, September, 1921, 1921, half-title and ad at rear printed in green, the woodcut border to title-page and colophon printed in pink, 19 designs in all in various colours (several lightly tipped-in), including the work of James Guthrie, some light spotting*

pp. [x], 25, [5], 4to

*original sewn buff wrappers with a woodcut design by Guthrie wrapping round, a sliver of*



*faint darkening around head, a little corner-creasing, very good* (Fuller p.30) £350

The last part of this magazine printed by Guthrie at the Pear Tree Press.

[With:] The supplement of *Spoof Designs*, 8 tipped-in examples of bookplate-humour, sewn self wrappers with title-design to front printed in green, some light spotting, very good

**WITH SIX WOOD ENGRAVINGS PRINTED AT  
THE RAMPANT LIONS PRESS**

154. (Pendomer Press.) LEWIS (John) JOHN NASH, the painter as illustrator. With a Foreword by Wilfrid Blunt.

*Godalming: Pendomer Press, 1978, FIRST EDITION, 13/150 COPIES signed by the author, these copies with a portfolio of 6 wood engravings printed from the original blocks, these printed by Will Carter at the Rampant Lions Press on J. Green mouldmade paper and in a separate portfolio of grey paper with printed label to front, title-leaf and caption titles printed in grey with Nash blind-stamp to each, Nash illustrations (over 120) throughout text as well as 4 colour plates*



pp. 136, folio

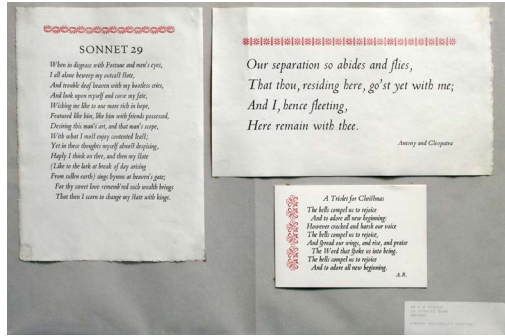
*original quarter dark-blue morocco with mustard sides, Nash vignette stamped in gilt to upper board, vertical gilt rules, backstrip lettered in gilt with just a hint of fading, top edge gilt, marbled endpapers, in matching marbled slipcase along with portfolio of engravings, near fine* £300

The work includes a Bibliography of Nash by Simon Heneage.

155. (Perpetua Press.) SHAKESPEARE (William) et al. Display board of broadsheets, exhibited at Oxford Guild of Printers:

- Sonnet 29
- [Excerpt from:] Antony and Cleopatra
- [Greetings card:] 'A Triolet for Christmas' by Anne Ridler

[Oxford:] *The Perpetua Press*, circa 1998, typographic border in red to each of the three items mounted to a piece of paper-covered hardboard (54 x 38cm), a little adhesive browning to corners, with Vivian Ridler's address label to front and rear



different sizes and formats

green twine for hanging through holes at head, condition slightly compromised by purpose, but the piece in very good condition overall

£70

156. **Piper (John) Piper in Print.** Books, Periodicals & Ephemera. Introduction [by] Alan Powers.

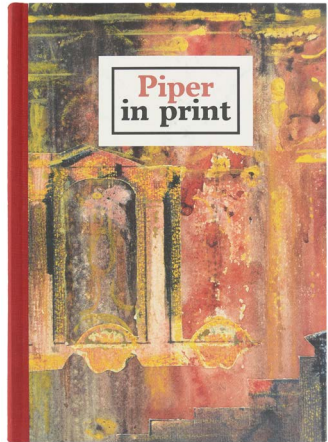
Commentaries on Book Illustration, Dustjackets, Magazines, Periodicals and Ephemera [by] Hugh Fowler-Wright

Piper, Betjeman and the Shell County Guides [by] David Heathcote.

Piper's Printed Textiles [by] Annamarie Stapleton.

Benjamin Britten, Piper and Aldeburgh [by] Alan Powers.

Piper's Wood Engravings and Prints [by] Rigby Graham.



*Artists' Choice Editions, 2010, 93/384 COPIES (from an edition of 490 copies), printed on Mohawk mouldmade paper and signed by Hugh Fowler-Wright, with a substantial number of excellent colour reproductions of Piper's work, together with a small number of photographs, the texts printed in double-column, titles printed in brown pp. 176, folio*



*original red cloth-backed boards, illustrated overall with a colour design by Piper, backstrip gilt lettered, the endpapers reproducing photographic images, fine* **£150**

A series of excellently written essays on Piper's work, the text profusely illustrated with high quality reproductions of his work in printed form.

157. (Previous Parrot Press.) MARTIN (Frank) *The Wood Engravings*. A Selection of the wood engravings, small woodcuts, linocuts & vinyl engravings, and a Catalogue of all the Relief Prints, compiled by Hal Bishop. With a Foreword by Victor Arwas and an Afterword by the Artist.

*Church Hanborough: Previous Parrot Press, 1998, 231/220 COPIES (from an edition of 280 copies) signed by the artist and compiler, printed on Mohawk paper, Martin's illustrations throughout, some with colour-printing*

pp. 147, [4], folio

*original quarter black cloth with sides of patterned paper to a wood engraved design by Frank Martin, backstrip with printed label, just a hint of rubbing at corners, the prospectus for Martin's 'Newhaven Dieppe' laid in, near fine* **£150**



The colophon states 360 copies, but this is corrected by Hall's 'several Parrots and some Artists' Choices' bibliography.

### DELUXE BINDING WITH EXTRA WOOD ENGRAVINGS

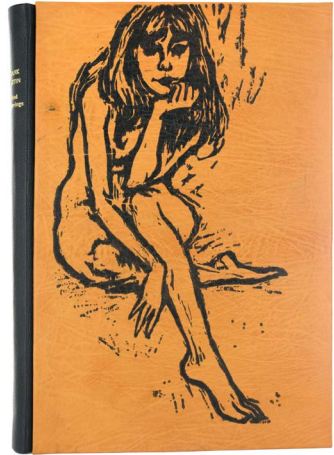
158. (Previous Parrot Press.) MARTIN (Frank) *The Wood Engravings*. A Selection of the wood-engravings, small woodcuts, linocuts & vinyl engravings, and a Catalogue of all the Relief Prints, compiled by Hal Bishop. With a Foreword by Victor Arwas and an Afterword by the Artist.

*Church Hanborough: Previous Parrot Press, 1998, ONE OF 18 COPIES (from an edition of 280 copies) signed by the artist and compiler, this special copy marked 'D/U', and with a folder of 8 additional wood engravings signed by the artist and also marked thus, printed on Mohawk paper, Martin's illustrations throughout, some with colour-printing*

pp. 147, [4], folio

*deluxe binding, black morocco spine lettered in gilt, sides of tan morocco with a design by Martin stamped in black to upper board, endpapers patterned with a Martin design, the book and folder of additional engravings together in board dropback box, fine condition* £750

The colophon states 360 copies, but this is corrected by Hall's 'several Parrots and some Artists' Choices' bibliography, where it is clarified that the special exists in more than the one version referred to in the book itself - 42 copies with 4 extra engravings and 18 with, as here, 8 extra.



159. (p's and q's press) TACQ (Christine, artist & printer) Barricadia, Psychomachia, Concordia.

*Thame: p's and q's press, 2019, 15/15 COPIES (from an edition of 20 copies), constructed from joined wage packets, one edge opening as concertina of running images with geometrical objects and shaped text in purple and gold overlaying wave and block forms in indigo, the other with folded card inserts, each with a tab, printed with quotations on one side and overlaid text designs on the other, printed in Bembo on Ingres and Fabriano papers*

10.5 x 11.5cm

*Khadi paper wrappers with letter-forms of title stamp-printed in gold, fine* £75



Inspired by both the *Psychomachia* by Prudentius (c.400) exhibited at the British Library in 2019, with its 'flowing inky illuminations' (Tacq, prospectus) illustrating vices, virtues and monster women, and Angelo Quattrochi's descriptions in *The Beginning of the End* (1968) of Situationists' texts on the walls of Paris, Tacq's collage 'barricade' edition was created by placing found materials

within the wage packets prior to pressure printing, removing the materials and replacing these with the eight folded text pages (plus colophon and bibliography folded pages). An extraordinary book which requires exploring in person to fully appreciate its quality.

With detailed prospectus.

### SIGNED COPY

160. (Ravilious.) HAMILTON (Peter) *An English Eye*. The Photographs of James Ravilious. With a Foreword by Alan Bennett.

*Tiverton: Devon Books, 1998, FIRST EDITION, monochrome photographs throughout*

pp. 120, oblong 4to

*original wrappers, fine*

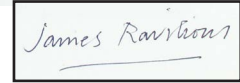
£150

Signed by the artist on the half-title, and uncommon thus.

### AN ENGLISH EYE



THE PHOTOGRAPHS OF  
JAMES RAVILIOUS



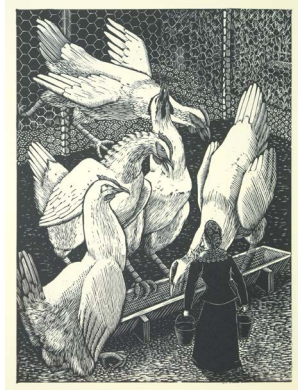
161. Ravilious (Tirzah [Garwood]) *The Wood-Engravings*. Compiled by Anne Ullmann, with Recollections by Henry Swanzy and Robert Harling.

*Gordon Fraser, 1987, 771/1,000 COPIES, 43 illustrations with the majority full-page*

pp. 47, 4to

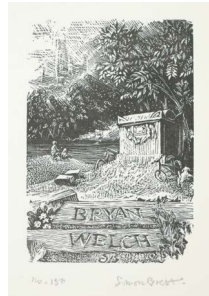
*original plain stiff card with patterned paper dustjacket, gentle fading around backstrip, very good*

£180



162. (Reading Room Press.) BRETT (Simon) *Thirty More Years*. Bookplates 1990-2020.

*Quenington: The Reading Room Press, 2020, 84/190 COPIES printed on Zerkall mouldmade paper, with a tipped-in Brett bookplate facing the Foreword, this numbered and signed by the artist, erratum slip pasted to verso of title-page, title*



*printed in red, illustrated with Brett's wood engraved bookplate designs throughout*

pp. 44, [3], royal 8vo

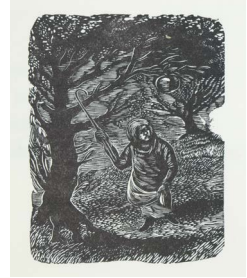
*original quarter green cloth with boards of patterned paper designed by Paul Kershaw, backstrip lettered in gilt, edges untrimmed, prospectus laid in, fine* £75

163. (Redlake Press.) COOKE (Eleanor) December.  
Wood-engravings by Peter Reddick.

*Clun: The Redlake Press, 2003, 14/150 COPIES signed by poet and illustrator, printed rectos only on Zerkall mouldmade paper, the text largely printed in grey, 24 small wood engravings by Reddick*

ff. [51], small 4to

*original quarter red cloth, silver boards with printed label to front, very slight soiling and a touch of fraying to cloth, very good* £40



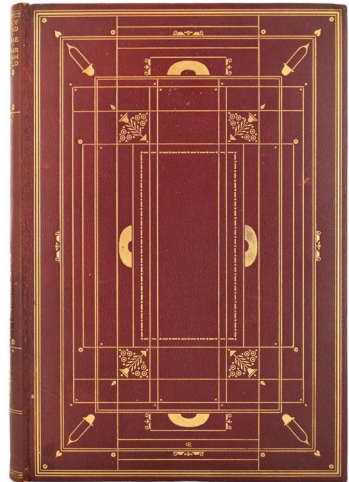
JOHN BETJEMAN TO ELIZABETH JANE HOWARD

164. (Ricketts.) RAYMOND (Jean Paul, pseud. for Charles Ricketts)  
Beyond the Threshold. Translated from the French and Illustrated by Charles Ricketts.

*Privately Printed [at the Curwen Press,] 1929, FIRST EDITION, 5 full-page illustrations by Ricketts*

pp. [viii], 48, royal 8vo

*original maroon morocco, the backstrip lettered and decorated in gilt with an elaborate gilt border to both boards, all designed by Charles Ricketts, a few tiny spots of rubbing, a small strip of slight scaliness to backstrip, top edge gilt, others untrimmed and a little toned, endpaper borders faintly browned from turn-ins, very good* £1,500



Inscribed on the flyleaf, denoting this copy ‘The gift of John Betjeman to Elizabeth Jane Howard in Teddington Middlesex, IX.X.MCMLX’. The poet was good friends with Howard and her later-husband (at this point, lover) Kingsley Amis.

The first use by Ricketts of the Raymond pseudonym, which he later used for his *Recollections of Oscar Wilde*; Wilde is among those contributing to this dialogue of the after-life, alongside St Augustine, Voltaire, Ernest Renan, Otto Weininger, Anatole France, Schopenhauer, Nietzsche, George Sand, Liszt, Flaubert, Catullus, Lucretius, et al.

**165. (Rocket Press.) JAMES (Merlin) & David Stephenson. Ray Howard-Jones: The Elements of an Art.**

*Blewbury: Rocket Press, [1993,] ONE OF 750 COPIES, tipped-in frontispiece and 7 further tipped-in illustrations (one a photograph of the artist working in her studio), all colour-printed at the Senecio Press*

pp. [22], 4to

*original wrappers with printed label to front, fine*

£40

Accompanying the exhibition of that year.



**UNRECORDED**

**166. (Saint Dominic’s Press.) GILL (Eric) Liturgical Broadside.**

*Ditchling: Saint Dominic’s Press, n.d. [circa 1925,] broadside printed in black and red in three columns with Eric Gill[?] engraving at foot of centre*

pp. [1], 22 x 31 cm

*very good condition*



£100

An attractively printed liturgical broadside, bearing some relation to Altar Cards recorded by Taylor & Sewell but in itself unrecorded. The Chalice and Host engraving at foot is not recorded in Skelton but looks like Gill’s work with the same motifs, particularly P65.



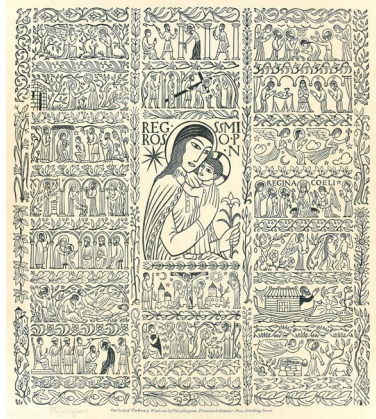
**SIGNED BY PHILIP HAGREEN**

- 167. (Saint Dominic's Press.) HAGREEN (Philip, Illustrator) [Broadsheet:] Our Lady of the Rosary.

*Ditchling: Saint Dominic's Press, n.d. [circa 1932,] printed on handmade paper, central large woodcut surrounded by 18 further woodcuts and border designs to create an intricate whole*

46 x 41 cm approx.

*faintly browned at edges, very good condition (Taylor & Sewell B49)*



£1,750

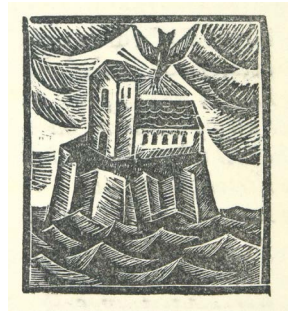
Signed by the artist at foot; a very attractive and scarce piece - the biblical scenes and borders surrounding the central image are from the Press' *Catechism of Christian Doctrine* (1931).

- 168. (Saint Dominic's Press.) [PEPLER (H.D.C.)] In Petra. Being a Sequel to 'Nisi Dominus', Together with a Preface and Notes by Eric Gill and Hilary Pepler.

*Ditchling: Saint Dominic's Press, 1923, FIRST EDITION, printed on handmade paper, 3 wood engravings by David Jones and 6 by Eric Gill, including a title engraving (and the colophon) both printed in red*

pp. viii, 28, 16mo

*original light blue canvas, backstrip faded and a few spots along joints, printed label to upper board, untrimmed, good (Taylor & Sewell A111)*



£250

**THE DELUXE ISSUE**

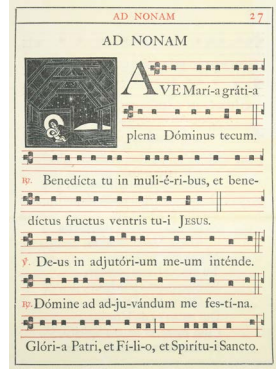
- 169. (Saint Dominic's Press.) TAYLOR (Michael) and Brocard SEWELL. Saint Dominic's Press. A Bibliography 1916-1937. With a Memoir by Susan Falkner, an Introduction by Brocard Sewell, a Preface by Michael Taylor and an Appendix by Adrian Cunningham.

*Andoversford: Whittington Press, 1995, 90/100 COPIES (from an edition of 400 copies) these special copies signed by Taylor, Sewell and Falkner, and with extra material (see below), printed on Zerkall Halbmatt and Ingres papers, with several tipped-in facsimiles of examples of the press' printing and photographic plates, title printed in black and mandarin*

pp. [viii], 180, [1], royal 8vo

*original quarter russet morocco, backstrip gilt lettered, wood engraving printed in brown to upper board, untrimmed; [with] (Saint Dominic's Press.) [Facsimile of:] Daisy and Marguerite, Ditchling, 1923, [but Whittington Press, 1995], 17/60 COPIES, pp. [vi], 22, [ii], 8vo, quarter linen with dun paper-covered boards; [and] bifolium from Horae Beatae Virginis (A108), in quarter russet cloth portfolio, all housed in cloth-backed board slipcase, near fine*

£475



The authoritative and beautifully produced bibliography of the renowned press.

170. (Salvage Press.) **JOYCE (James)** *The Works of Master Poldy* [as compiled by Molly Bloom.] Edited by Stephen Cole.

*Dublin: The Salvage Press, 2013, 117/100 COPIES (from an edition of 120 copies) signed by the printer Jamie Murphy, printed on Zerkall mould-made paper, 12 typographic spreads printed in various colours*

pp. [35], folio

*original terracotta cloth with cream boards, lettered in silver to backstrip and upper board, matching cloth slipcase lettered in blind, fine*

£300

An imaginative response to *Ulysses*, distilling its central character with scattered utterances and reflections - deriving from Molly Bloom's comment that if she 'could only remember half the things' that her husband said, she 'would write a book out of it the works of Master Poldy'.



171. (Salvage Press.) NÍ CHURREÁIN  
(Annemarie) Town. Poems.  
Photographs by Rich Gilligan.

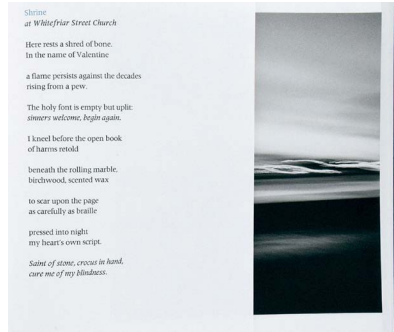
*Dublin: The Salvage Press, 2018,  
23/50 COPIES (from an edition of 80  
copies) signed by the contributors,  
printed on Velké Losiny Mill  
handmade paper, the titles printed in  
blue, 8 monochrome photographs,  
staggered folding pages throughout*

pp. [35], folio

*original blue cloth with a brushed-design painted in black, backstrip  
lettered in silver, blue cloth slipcase with printed label, fine* £800

An impressive piece of book-design; the use of varying page sizes gives an exploratory feel.

Ten new poems with photographs from around Dublin.



172. (Salvage Press.) SMYTH (Gerard) After  
Easter. Ten poems of The Republic, with a  
drawing by Brian Maguire.

*Dublin: Salvage Press, 2016, FIRST EDITION,  
37/90 COPIES (from an edition of 100 copies)  
signed by author, illustrator and printer,  
printed on Zerkall mouldmade paper with  
a three-colour frontispiece by Maguire, the  
pages French-folded to form double-leaves  
each enclosing a sheet of red paper, titles  
printed in red*

pp. [25], 4to

*original red wrappers stitched in a Japanese style with grey thread, grey  
cloth slipcase with red label to back, fine* £160



Published in the centenary year of the Easter Rising; the interleaving with the same red paper used for the covers allows the bloodshed of the event to run through the experience of the text.

173. (Seizin Press.) GRAVES (Robert) *To Whom Else?*

*Deyá, Majorca: Seizin Press, 1931, FIRST EDITION, 69/200 COPIES printed on Batchelor's handmade paper and signed by the author, paperclip imprint at upper edge through 8 leaves, faint stains at gutter margin of pastedown and flyleaves (from original production paste?)*

pp. [iv], 19, [i], imperial 8vo

*original linen-backed silvered paper boards decorated with geometric designs by Len Lye in black, grey and blue, spine lettered in silver, inch of edge of upper board rubbed, linen with faint stains on lower board, very good (Higginson & Williams A37)*



£350

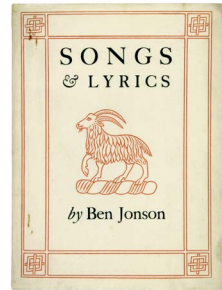
Printed by Robert Graves and Laura Riding at their press in Deyá. She was to write in *Laura and Francisca*, issued in the same year: '...You can't believe... on ordinary paper... / Printed by myself, and Robert... / He's human, by every imperfection / He's made a dogged art of... / Yes, I ink, he pulls, we patch a greyness / Or clean the thickened letters out'

174. (Shakespeare Head Press.) JONSON (Ben) *Songs & Lyrics*. [The Shakespeare Head Quartos.]

*Oxford: (Printed at the Shakespeare Head Press, Stratford-upon-Avon for) Basil Blackwell, 1937, frontispiece portrait, text printed in black and red*

pp. 32, 4to

*original cream wrappers printed in red and black to front, a couple of offset rust marks to left margin of front and some very light dustsoiling overall, very good*



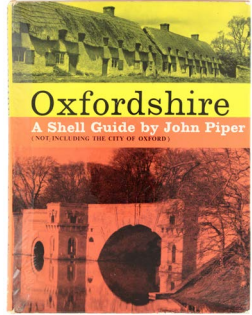
£35

175. (Shell Guides.) PIPER (John) *Oxfordshire*, not including the City of Oxford. A Shell Guide.

*Faber and Faber, 1953, SECOND EDITION, photographs and drawings by the author throughout, colour-printed map at rear, tiny patch of paper adhesion at head of half-title to verso of flyleaf*

pp. 68, [4], 4to

*original brown cloth, backstrip blocked in dark blue, a trifle rubbed at extremities, dustjacket with the laminate (as often) lifting a little either side of the backstrip panel, touch of rubbing at extremities, very good* £60



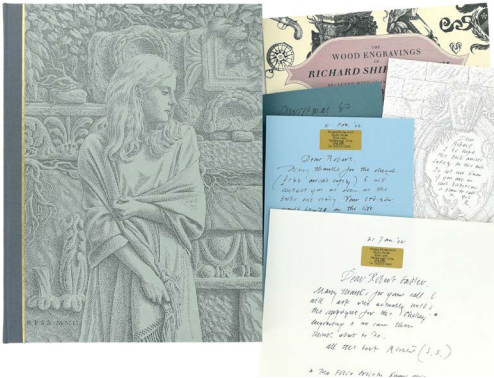
An attractive copy of the Faber reissue of the original Batsford publication, retitled from the original Oxon.

**176. Shirley Smith (Richard) The Paintings & Collages, 1957 to 2000.**  
With a Preface by Roy Strong.

*London and Marlborough: John Murray and Studio House, 2002, 79/140 COPIES (from an edition of 150 copies) signed by Richard Shirley Smith and printed on glossy art paper, with a substantial number of colour printed reproductions of the artist's work, a number full-page, together with a small number of wood engravings in black and white, also with a colour photographic portrait of the artist, title printed in black, cream and red*

pp. x, 150, 4to

*original quarter grey cloth, backstrip gilt lettered, sage-green boards each repeating an illustration by Richard Shirley Smith printed in grey, cloth slipcase, fine* £175



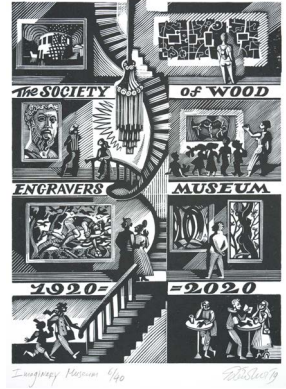
Two engravings by Richard Shirley Smith, *A Winter Night* and *The Dark Tower*, both numbered 79/140 and signed by the artist, are inserted in a pocket to the rear pastedown.

Laid in at the front of this copy are four pieces of correspondence from the artist to this book's original owner, discussing his work, along with numerous pieces of ephemera (prospectuses etc.) relating to his publications.



177. (Society of Wood Engravers.) [Cover title:] THREE CENTENARY PRINTS. Wood engravings by Hilary Paynter, Grigory Babich, Jim Westergard.

*Society of Wood Engravers, 2020, 6/40 COPIES, the three prints mounted and signed, titled and numbered by the artist, accompanied by a 12pp. booklet in which each explains the background to their image (the Introduction by Peter Lawrence, who designs)*



large 4to

*the prints in maroon card folder with printed label to front, fine condition*

£250

An impressive celebration of the Society's centenary, showing both the variety of style and of background - with engravers from Britain, the US, and Russia herein. Although numbered out of 40, only 20 of the sets are available for sale, with the others hors commerce and for the use of the Society and the artists involved.

[With:] The Centenary issue of the Society's journal *Multiples*, February 2020, detailing the production of this set, inter alia.

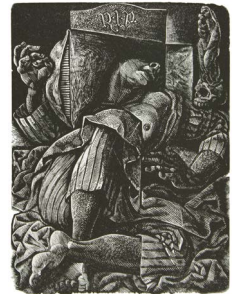
178. (Society of Wood Engravers.) LONGO (Giuseppe O.) In Zenoburg. Translated by David Mendel. Wood engravings by Peter Forster.

*Society of Wood Engravers, 1999, ONE OF 500 COPIES, frontispiece and tailpiece wood engravings*

pp. [15], royal 8vo

*original sewn brown wrappers, tail edge untrimmed, dustjacket, fine*

£20



The third S.W.E. Christmas book.

179. (Society of Wood Engravers.) DABROWSKA (Maria) A Polish Christmas. Translated by Dorota Debska-Daunt, with an afterword by Dr Jerzy Szumski and wood engravings by Chris Daunt.

*Society of Wood Engravers, 2001, ONE OF 500 COPIES, frontispiece and 5 wood engravings, title-page printed in red and black*

pp. [20], royal 8vo

*original sewn purple wrappers, tail edge untrimmed, dustjacket, fine £20*

The fourth S.W.E. Christmas book.

180. (Society of Wood Engravers.) A WOOD ENGRAVING AND ITS POEM. Comprising thirteen wood engravings with eleven poems and one piece of prose by Henry David Thoreau, with an afterword by Sheila Hönigsberg.

*Society of Wood Engravers, 2005, ONE OF 500 COPIES, title-page printed in teal and black*

pp. [29], royal 8vo

*original sewn green wrappers, tail edge untrimmed, dustjacket, fine £20*

The seventh S.W.E. Christmas book. Artists featured include Harry Brockway, Sister Margaret Tournour, Abigail Rorer, Miriam Macgregor, and Simon Brett.

181. (Society of Wood Engravers.) TOLSTOY (Leo) War and Peace. A Suite of Wood Engravings Based on the Book, by Anatolii I. Kalashnikov. Introduced by W.E. Butler.

*Society of Wood Engravers, 1991, ONE OF 300 COPIES signed by the artist, frontispiece, end-piece, and 12 full-page wood engravings, the text printed in English and Russian parallel text*

pp. [64], folio

*original red cloth, backstrip lettered in gilt, top edge blue, slipcase, fine £150*



182. (Solmentes Press.) Taxi Driver Curry - 1. Heathrow, 4.30 a.m., Terminal 4 to 3, April 2014.

*Decorah: Solmentes Press, 2015, 11/45 COPIES (from an edition of 50 copies), 10 woodcuts*

pp. [19, rectos only], oblong 8vo

*original pictorial cloth, backstrip lettered in white, edges untrimmed, endpapers with a stamped repeating eye design in gold and purple, slipcase, fine* £300



टैक्सी ड्राइवर करी - एक

TAXI DRIVER CURRY - 1

Heathrow, 4.30 a.m., Terminal 4 to 3, April 2014

A transcript of a conversation.

'The woodcuts are based on Indian Kolam, designs traditionally created outside homes to bring prosperity and ward off evil spirits' (colophon).

183. (Spoon Print Press.) **BLAKE (William)** Spring. With wood engravings by Linda Anne Landers.

*Spoon Print Press, 1993, 98/150 COPIES, poem printed in red, four-panel fold-out with Landers wood engraved illustrations*

pp. [4], 12mo

*original sewn wrappers with Landers wood engraving printed in blue to front, a few pieces of Press ephemera laid in, fine* £35

184. (St James Park Press.) **RANDFIELD (Jane, Illustrator)** King Arthur: Excalibur. [The tales of the Sword in the Stone and the Lady of the Lake, retold in short stories, from the early texts.]

*St James Park Press, 2020, 8/65 COPIES (from an edition of 100 copies), printed in various colours on Zerkall paper, the story-texts on different colour Zerkall papers, 4 full-page wood engravings by Jane Randfield*

pp. [25], 4to

*original sewn wrappers with a dustjacket of BFK Rives paper with a red cross to front, new* £225



The fourth book from the Press, continuing its impeccable standard of design and printing.

**WITH LETTERS FROM REYNOLDS STONE,  
DESIGNING A BOOKPLATE**

**185. Stone (Reynolds) Engravings.** With an Introduction by the Artist, and an Appreciation by Kenneth Clark.

*John Murray, 1977, FIRST TRADE EDITION, printed on Basingwerk Parchment paper, numerous illustrations with some printed in blue or copper*

pp. xlv, 151, 4to

*original blue buckram, backstrip lettered in gilt, light rubbing to extremities, top edge blue, a few spots to edges, original prospectus laid in, bookplate of Richard Smart (designed by Reynolds Stone) to front pastedown and four letters from the engraver regarding its design sometime mounted to corners on the facing flyleaf, the dustjacket a little nicked around head, very good*

**£600**

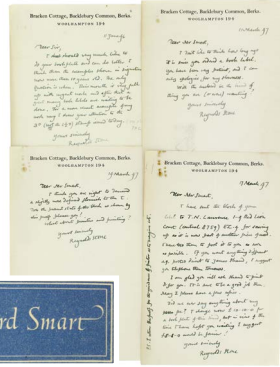
Laid into the book are four single-page autograph letters from Reynolds Stone, to Richard Smart – a director at Arthur Tooth & Sons Gallery in London.

The letters, on paper headed to his Bracken Cottage address, arrange the design and printing of a bookplate for Smart: in the first, he accepts the commission, and directs Smart to the 3d stamp of his design being issued that very day (11th June, 1946); the second, almost a year later, apologises for the delay and encloses an example (not present) to gauge the style sought; the next provides a further proof, following Smart's request for 'a slightly more defined flourish to the t' and closes in reference to the question of 'printers and printing'; the latter is taken up again in the final, and longest, letter, mentioning that the block has been sent to T.N. Lawrence, thereafter to be sent to Smart – whose choice of James Shand as a printer is approved by Stone ('It is sure to be a good job'), the engraver concluding with discussion of his fee, reducing his rate from £10-10-0 to £8-8-0 'in view of the time I have kept you waiting'.

**186. Tanner (Robin) The Etchings.**

*Garton, 1988, FIRST EDITION, [ONE OF 1,000 COPIES], 51 etchings, also with preliminary designs and preparatory photographs*

pp. [iv], 154, 4to



*original beige cloth, backstrip lettered in gilt, dustjacket with Tanner etchings to each panel, very faintly toned around tail, short closed tear at head of upper joint-fold, very good* £250

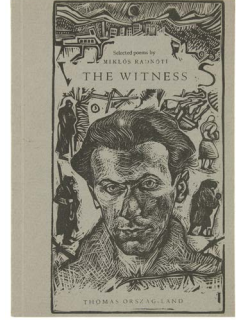
187. (Tern Press.) RADNÓTI (Miklós) *The Witness*. Translated from the Hungarian by Thomas Orszag-Land. Woodcuts by Nicholas Parry.

*Market Drayton: The Tern Press, 1977*

pp. 59, crown 8vo

*original wrappers with Parry woodcut to front, fine* £20

Poems largely written during the Second World War, in which the Hungarian Jewish poet died.



188. (Thirdpart.) BUCHANAN (Hugh, Illustrator) & Peter Davidson. *The Eloquence of Shadows. A Book of Emblems. Emblemata Nova*.

*Fife: Thirdpart, 1994, 110/500 COPIES, reproductions of 12 watercolours by Buchanan, the text in English and Latin, including quotations from Virgil and Horace*

pp. [29], large 4to

*original dark blue wrappers with French flaps, title blind-stamped to front and lettered in gilt to backstrip, fine* £100

With a note from Buchanan on a Press compliments slip laid in, expressing his gratitude to the poet Michael Alexander for the purchase of this copy.



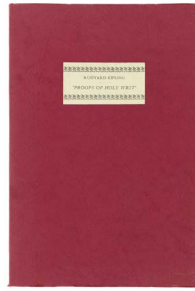
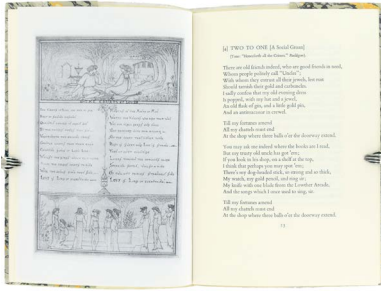
189. (Tragara Press.) BEARDSLEY (Aubrey) *Poems*.

*Privately printed (at the Tragara Press) for the Eighteen Nineties Society, 1998, 21/25 COPIES (from an edition of 75 copies), printed on Teton paper, the title-page printed in black and green, 4 plates*

pp. 46, 8vo

*original wrappers with marbled paper dustjacket, printed label to front, edges roughrimmed, near fine* £95





190. (Tragara Press.) **KIPLING (Rudyard)** 'Proofs of Holy Writ', with an introduction by Philip Mason.

*Edinburgh: The Tragara Press, 1981, 34/150 COPIES*

pp. xi, 20, 8vo

*original maroon wrappers, printed label to front, this with a couple of tiny faint spots, very good* £25

A story first printed in The Strand magazine in 1934, but not collected. It originates in a lunchtime remark by John Buchan regarding the literary quality of the King James Bible, and the conjecture that it had involved the private consultation of Shakespeare and Jonson – who in Kipling's story discuss this and their own work entertainingly.

191. (Vaughan.) **YORKE (Malcolm)** Keith Vaughan: His Life and Work.

*Constable, 1990, FIRST EDITION, frontispiece photograph of Vaughan and reproductions of his artwork (some colour-printed) throughout*

pp. 288, 8vo

*original blue boards, backstrip lettered in silver, knock at foot of upper joint, spotting to top edge, publisher's press information sheet and review copy slip laid in at front, dustjacket, very good* £40

192. **Wadsworth (Barbara)** Edward Wadsworth: A Painter's Life.

*Salisbury: Michael Russell, 1989, FIRST EDITION, plates with photographs and reproductions of the artist's work, a few in the latter category colour-printed, the plates with occasional spots to borders, a few faint spots to fore-margin of half-title, fore-margin of next couple of leaves with a faint handling mark, hint of toning to page-borders throughout*

pp. viii, 416, 8vo

*original green boards, backstrip lettered in gilt, gentle knock at one corner, a few faint spots to edges and endpapers, dustjacket with fading to backstrip panel, very good* **£100**

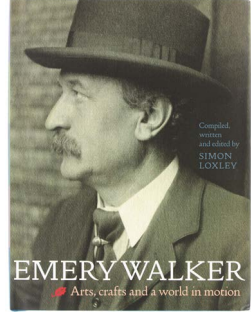
Signed by the author, the artist's daughter, to the title-page and dated to the time of publication.

**193. (Walker.) LOXLEY (Simon) EMERY WALKER.**  
Arts, crafts and a world in motion.

*New Castle, DE: Oak Knoll Press, 2019, FIRST EDITION, lavishly illustrated throughout with portraits, examples of work, and other documents, in many cases colour-printed*

pp. xvi, 200, 4to

*original blue cloth, backstrip lettered in silver, dustjacket, new* **£75**



A very rich portrait of an influential figure in late nineteenth and early twentieth-century British literary arts.

**INSCRIBED, 'BON VOYAGE!'**

**194. (Warren Editions.) HARTE (Glynn Boyd) A Weekend in Dieppe.**

*Warren Editions, 1981, FIRST EDITION, 51/100 COPIES (from an edition of 150 copies) printed on Saunders mouldmade paper and signed by the artist, lithographic title, 15 lithographic text illustrations printed in blue and 8 full-page in colour by Glynn Boyd Harte*

pp. [35], 4to

*original quarter blue cloth, grey boards patterned with a design in red, backstrip lettered in white, a couple of very faint spots to boards, cloth a little rubbed at extremities, slight lean to spine, one corner knocked, very good* **£375**



Inscribed by the artist on the initial blank: 'Alma, Bon voyage! Glynn Boyd Harte'.

**195. (Weather Bird Press) GERRY (Vance)**  
 Jazz Instruments. A Weather Bird Press  
 Picture Portfolio.

*Pasadena: The Weather Bird Press, 2003,  
 19/50 COPIES signed by Gerry, 12 bifolia,  
 one each for the title and colophon  
 and then 10 with Gerry line drawings  
 pochoir-coloured, titles printed in red*

4to

*the sheets loose as issued in grey card  
 portfolio within mustard wrappers of  
 handmade paper, acetate wrapper, fine  
 (Butcher 158)*



£2,250

A wonderful evocation; a short text accompanies the illustration for each instrument and a Glossary is provided at the rear. See also item 221.

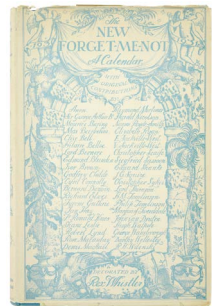
**196. Whistler (Rex, Illustrator) The New Forget-Me-Not: A Calendar.** Decorations by Rex Whistler.

*Cobden-Sanderson, 1929, FIRST EDITION,  
 presentation-page with Rex Whistler design, this  
 with inscription from the publisher to J.G. Wilson  
 (of Bumpus), 4 colour plates by Whistler and his  
 decorations throughout*

pp. xii, 143, [4, 'Memoranda'], crown 8vo

*original quarter blue cloth, backstrip lettered in gilt, cream boards  
 patterned with a Whistler design printed in blue and green, slightly  
 darkened around head with a touch of wear to bottom corners, top edge  
 blue, light partial browning to free endpapers, publisher's advertising slip  
 laid in, dustjacket with a Whistler design, a little nicked around head, a  
 few tiny spots to plain rear panel, very good*

£100



The vast list of contributors includes Elizabeth Bowen, Edmund Blunden, Vita Sackville-West, Max Beerbohm, Siegfried Sassoon, Lord Berners, et al. - but the volume is principally of note for Whistler's contribution.

This copy inscribed by Richard Cobden-Sanderson, the publisher, to bookseller J.G. Wilson, of Bumpus Ltd.

## MATRIX

Now that it has come to a close, it is possible to understand Matrix for what it is: one of the great achievements of the Private Press world in any era.

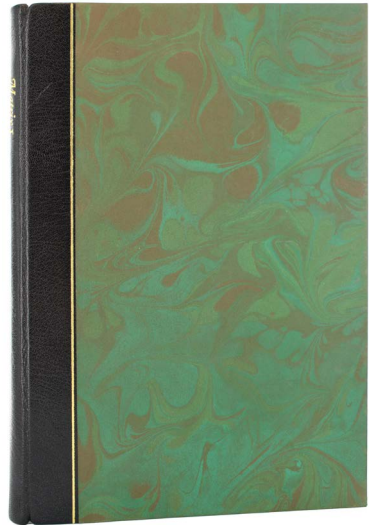
The totemic, perhaps slightly monolithic, nature of those thick volumes arranged in their various pastel hues on the shelves, should not obscure either its scholarly value or the quality of the printing and design within – each volume is rich in its inclusion of illustrative ephemera from various presses. These factors, combined with its dual attention to both the history of the movement and the contemporary scene, mark it as a resource that no collection should be without.

197. (Whittington Press.) MATRIX 1. A Review for Printers and Bibliophiles.

*Andoversford: The Whittington Press, 1981, XVI/30 COPIES (from an edition of 350 copies) printed on heritage Laid Paper, tipped-in plates (many illustrating wood engravings) and illustrations in the text, laid in Contributors list and reproduction of a booklet by Edward Walters title printed in purple, folded I.M. Imprimis poster tipped in at rear*

pp. 70, imperial 8vo

*original quarter black morocco with marbled boards, backstrip lettered in gilt, top edge green, a couple of very faint spots to fore-edge, a couple of pieces of ephemera laid in (an invitation to the Whittington Summer Show and a Cherub Press prospectus), near fine*



£2,000

The inaugural issue is scarce in any form, this deluxe edition particularly so: it includes Richard Kennedy on his time at the Hogarth Press, John Randle on the wood engravings of John Craig and Rachel Rickett, Brocard Sewell on Edward Walters, Edward (Anthony) Craig on his father's *Mask* periodical, et al.

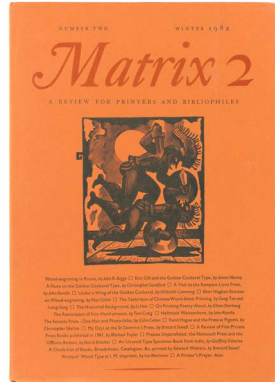
198. (Whittington Press.) **MATRIX 2. A Review for Printers and Bibliophiles.**

*Andoversford: The Whittington Press, 1982, 169/410 COPIES (from an edition of 450 copies), printed in black and cinnamon on Sommerville Laid and Zerkall mouldmade papers, wood engravings in the text, several plates of photographs, some coloured, folding examples of original printing tipped in*

pp. vi, 112, [1], imperial 8vo

*original terracotta card wrappers with integral matching dustjacket, wood engraving by D. Bisty to front, order form for Matrix 3 laid in along with invitations to the Summer Show and an Exhibition of their books at Blackwell's Rare Books, Fyfield Manor, near fine* **£400**

Includes John Randle on the Rampant Lions Press, Brocard Sewell on St Dominic's Press, Christopher Sandford on the Golden Cockerel type, John Biggs on Russian wood engraving, et al.



199. (Whittington Press.) **MATRIX 2 Reprint. A Review for Printers and Bibliophiles.**

*Andoversford: The Whittington Press, 1993, ONE OF 435 COPIES (from an edition of 475 copies), printed in black and cinnamon on Sommerville Laid and Zerkall mouldmade papers, wood engravings in the text, several plates of photographs, some coloured, folding examples of original printing tipped in*

pp. [iv], 122, [1], imperial 8vo

*original orange boards with wood engraved vignette to front, printed in cinnamon and black, order form for this issue laid in, dustjacket with D. Bisty wood engraving to front, fine* **£100**

200. (Whittington Press.) **MATRIX 3. A Review for Printers and Bibliophiles.**

*Andoversford: The Whittington Press, 1983, 195/425 COPIES (from an edition of 475 copies) printed on Sommerville and Zerkall mouldmade*

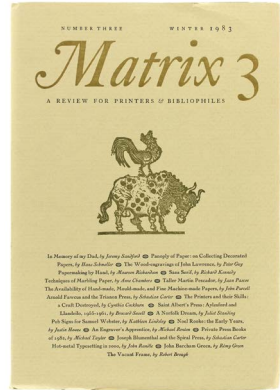


*papers, illustrations, many tipped in, including reproductions of photographs, examples of printing (some colour-printed), folding plates*

pp. [viii], 152, imperial 8vo

*original green wrappers, faint reading crease to spine, the corners very gently knocked, prospectus for Skelton's 'Engravings of Eric Gill' laid in at rear, integral dustjacket, this carrying John Lawrence wood engraving to front panel, tiny nick at head of front panel, very good* **£300**

Includes articles on the Spiral Press (by Sebastian Carter), John Lawrence, Christopher Sandford (by his son, Jeremy), Noel Rooke, Hans Schmoller on decorated papers, et al.



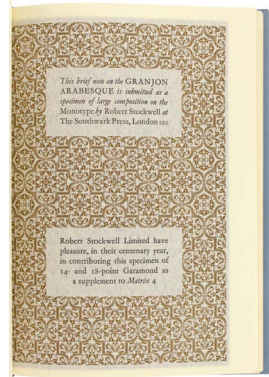
## 201. (Whittington Press.) MATRIX 4. A Review for Printers and Bibliophiles.

*Andoversford: The Whittington Press, 1984, 406/525 COPIES (from an edition of 590 copies) printed in blue and black on Sommerville and Zerkall mouldmade papers, tipped-in inserts, including reproductions of photographs, examples of printing and illustrations (some colour-printed), some plates folded, the David Butcher article on Chinese papercuts illustrated with three original examples laid-down, one with offsetting to facing page*

pp. [viii], 152, imperial 8vo

*original blue wrappers with integral dustjacket, faint reading crease to spine, the backstrip just a shade faded, order forms for Matrix 5 and Matrix 1 Reprint laid in, along with a reprint of the Hampden Press 'The Country Mouse and The Town Mouse' to accompany the article by John Randle, very good* **£300**

Includes Christopher Skelton on the making of *The Engravings of Eric Gill*, David Chambers on Lettice Sandford's engravings, and Hans Schmoller on joss paper, with tipped in examples of the 'spirit money' used as burnt offerings, et al.



202. (Whittington Press.) MATRIX 5. A Review for Printers and Bibliophiles.

*Andoversford: The Whittington Press, 1985, 268/635 COPIES (from an edition of 715 copies) printed in black on Sommerville and Zerkall mouldmade papers, illustrations to the text as well as numerous plates and tipped-in illustrations, including examples of printing*

pp. [viii], 168, imperial 8vo

*original stiff pink wrappers over red card, backstrip panel a touch faded, corners slightly pushed, very good* £85



Includes articles by Enid Marx, Henry Morris on his Bird and Bull Press, Harold Curwen and the Curwen Press, Jeremy Wilson on Lawrence and the printing of *Seven Pillars...*, Brooke Crutchley on Stanley Morison, et al.

203. (Whittington Press.) Drophead title:] INDEX TO MATRIX 1-5, 1981-1985. Compiled by David Butcher.

*Andoversford: Whittington Press, [1985,]*

pp. [7], imperial 8vo

*original salmon-pink wrappers with printed label to front, Press compliments card laid in (Butcher M13)* £25

In his bibliography, Butcher states that about 100 copies were issued thus; effectively an offprint of a section included in the Matrix 1 Reprint.

204. (Whittington Press.) MATRIX 6. A Review for Printers and Bibliophiles.



*Andoversford: The Whittington Press, 1986, 41/800 COPIES (from an edition of 900 copies) printed in black and green on Sommerville and Zerkall mouldmade papers, text illustrations, including wood engravings, several plates of photographs illustrating title-pages, etc. (a number in colour) and with examples of original printing and paper samples tipped in*

pp. [viii], 184, imperial 8vo

*original stiff green wrappers with integral dustjacket, just a hint of fading to backstrip, order form for next issue and prospectus for book on Curwen Press wallpapers laid in at front, near fine* £60

Contributors include Roderick Cave, John Dreyfus, Glenn Storhaug, Miriam Macgregor, David Chambers, John Randle and Sebastian Carter.

205. (Whittington Press.) MATRIX 7. A Review for Printers and Bibliophiles.

*Andoversford: The Whittington Press, 1987, ONE OF 850 COPIES (from an edition of 960 copies) printed in black on Sommerville and Zerkall mouldmade papers, numerous inserts, including reproductions of photographs, examples of printing and illustrations, including folding plates, (some colour-printed)*

pp. [viii], 166, imperial 8vo

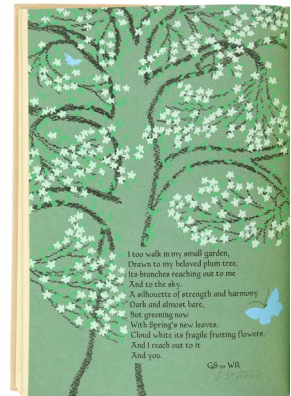
*original white boards with a patterned design printed in terracotta, order form for next issue along with typed sheet of upcoming publications and a note from John Randle, dustjacket with a John O'Connor wood engraving to front, miniscule nick at head of lower joint-fold, near fine* £60

Contributors include Simon Lawrence, Douglas Cleverdon, Roderick Cave, Enid Marx, Mark Arman, John Randle, David Chambers and John Craig.

206. (Whittington Press.) MATRIX 8. A Review for Printers and Bibliophiles.

*Andoversford: The Whittington Press, 1988, ONE OF 800 COPIES (from an edition of 900 copies) printed in black and cinnamon on Sommerville and Zerkall papers, text illustrations, including 6 examples of illustrations coloured by the Pochoir process, several plates of photographs, original examples of Chinese papers and examples of original printing, many tipped in*

pp. [vi], 191, imperial 8vo



*original cream and tan patterned boards, gentle knock to one corner, dustjacket with a pochoir illustration by Vance Gerry, tiny nick at head of front panel, very good* £60

Contributors include Michael Taylor on Douglas Cleverdon, Simon Brett on wood engraving, Vance Gerry on watercolour stencilling, David McKitterick on Edward Bawden, Tanya Scmoller on Chinese decorated papers, et al.

**207. (Whittington Press.) MATRIX 9. A Review for Printers and Bibliophiles.**

*Andoversford: The Whittington Press, 1989, ONE OF 820 COPIES (from an edition of 925 copies) printed in black and red on Sommerville, Hahnemuhle and Zerkall papers, text illustrations, several plates of photographs and examples of original printing (some colour-printed) tipped in*

pp. [viii], 200, [4], imperial 8vo

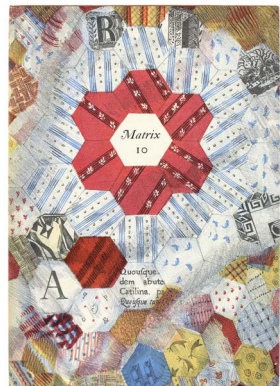
*original cream boards with wood engraving by Robert Gibbings to upper board, dustjacket with a further Gibbings engraving, slightly nicked towards head of front flap-fold, typed note from the Press laid in, very good* £60

Contributions include Fiona McCarthy on Robert Gibbings and Eric Gill, Jonathan Stephenson on printing from the original Dalziel engravings for *Alice*, and Shirley Jones on her Red Hen Press, with an original mezzotint tipped in, et al.



**208. (Whittington Press.) MATRIX 10. A Review for Printers and Bibliophiles.**

*Andoversford: The Whittington Press, 1990, ONE OF 820 COPIES (from an edition of 925 copies) printed in black and orange on Sommerville, Zerkall and Tosa Butten papers, text illustrations, several plates of photographs, a number in colour, examples of papers and numerous examples of original printing tipped in*



pp. [vi], 237, imperial 8vo

*original orange boards printed in black to upper board, dustjacket with an overall design by Alan Powers, touch of sunning and a small indentation to backstrip panel, very good*

£50

Pages 221-236 comprise an Index covering the first ten issues of 'Matrix'; articles on Tirzah Garwood, Berthold Wolpe, Reynolds Stone, Rena Gardiner, et al.

209. (Whittington Press.) MATRIX 11. A Review for Printers and Bibliophiles.

*Risbury: The Whittington Press, 1991, ONE OF 850 COPIES (from an edition of 955 copies) printed on Sommerville, Zerkall and Tosa Butten papers, text illustrations, numerous plates of photographs, a number colour-printed, examples of handmade and marbled papers and with John O'Connor's essay 'Twins' tipped in*



pp. [vi], 207, imperial 8vo

*original orange boards with a patterned design by Gwenda Morgan printed in red overall, dustjacket with very slight fading to backstrip panel, printed note from the Press to original subscriber laid in, very good*

£50

Includes Solveig Stone on Compton Marbling, Marthe Armitage on the printing of patterns from lino cuts, with colour examples tipped in, and Roderick Cave and Jo Torr on Pacific Bark Cloth, including a tipped in sample, et al.

210. (Whittington Press.) MATRIX 12. A Review for Printers and Bibliophiles.

*Risbury: The Whittington Press, 1992, ONE OF 825 COPIES (from an edition of 925 copies) printed on Sommerville Laid and Zerkall mouldmade papers, text illustrations, several plates of photographs, including some in colour, examples of papers and original ephemeral pieces of printing tipped in*

pp. [vi], 222, imperial 8vo

*original cream boards patterned overall with a design in green by Miriam Macgregor, dustjacket with backstrip panel gently faded and nicked at head, very good* £40

Includes Simon Lawrence on the Fleece Press, Gaylord Shanilec on the Gregynog Press, and Tanya Schmoller on Chiyomagi patterned paper, with four colourful samples tipped in, et al.

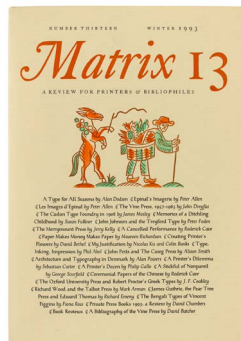
211. (Whittington Press.) MATRIX 13. A Review for Printers and Bibliophiles.

*Risbury: The Whittington Press, 1993, ONE OF 835 COPIES (from an edition of 925 copies) printed on Sommerville Laid and Zerkall mouldmade papers, text illustrations, several plates of photographs, examples of papers and original ephemeral pieces of printing*

pp.[vi], 234, imperial 8vo

*original cream boards with a linocut by John Petts to upper board printed in brown, dustjacket, a long letter from John Randle and a note from Rosalind Randle to original subscriber laid in along with Press newsletter for 1994, fine* £50

Contributors include Sebastian Carter, Susan Falkner on her memories of a Ditchling childhood, and Richard Emeny on James Guthrie, Edward Thomas and the Pear Tree Press, et al.



212. (Whittington Press.) MATRIX 14. A Review for Printers and Bibliophiles.

*Risbury: The Whittington Press, 1994, ONE OF 880 COPIES (from an edition of 975 copies) printed on Sommerville Laid, Zerkall and Americana mouldmade papers, text illustrations, several tipped-in including examples of ephemeral printing and an original illustration by J.G. Lubbock, plates, many colour-printed*

pp. [vi], 237, imperial 8vo

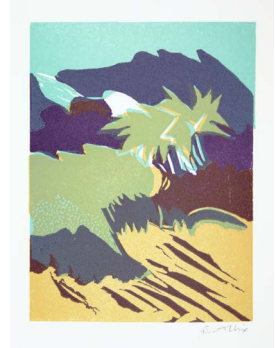
*original orange boards with a superb linocut on front cover by Margaret Wells printed in brown, dustjacket with a wood engraving by Edward Craig, fine* £50



Includes articles on The Kelmscott Press, Eric Ravilious and The Golden Cockerel Press, and a section on the work of J.G. Lubbock, including his own account of his work, Sebastian Carter on printing it, and a David Butcher bibliography of Lubbock's books, et al.

213. (Whittington Press.) MATRIX 15. A Review for Printers and Bibliophiles.

*Risbury: The Whittington Press, 1994, ONE OF 880 COPIES (from an edition of 925 copies) printed on Sommerville Laid, Zerkall and Americana mouldmade papers, text illustrations, several plates of photographs, some in colour, examples of papers and original ephemeral pieces of printing (including a signed linocut by Susan Allix illustrating her article)*



pp. [vi], 237, imperial 8vo

*original cream boards with Paul Landacre wood engraving to front, untrimmed, dustjacket with an Evelyn Waugh wood engraving to front, order form for Matrix 16 loosely inserted along with Press newsletter for 1995, fine* £50

Includes an interesting article on Evelyn Waugh's contact and affinity with the Private Press world, along with Sebastain Carter on Gill's initials, Enid Marx on 1930s design, William S. Peterson on the Kelmscott Press, accounts of their own work by Susan Allix and Henry Morris (Bird and Bull Press), et al.

214. (Whittington Press.) MATRIX 16. A Review for Printers and Bibliophiles.

*Risbury: The Whittington Press, 1996, ONE OF 830 COPIES (from an edition of 925 copies) printed in black and green on Sommerville Laid, Zerkall mouldmade Hahnemühle papers, text illustrations, several plates of photographs, including some in colour, examples of Peggy Angus wallpapers and original ephemeral pieces of printing tipped-in*



pp. [vi], 205, imperial 8vo

*original green boards with a large wood engraving by Svenolov Ehrén to front, order form for Matrix 17 and Press newsletter for 1997 loosely inserted, dustjacket, fine* £50

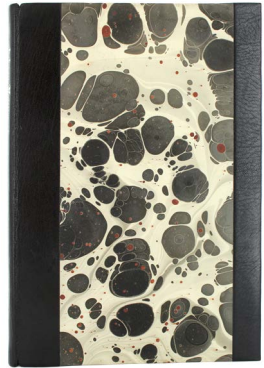
Includes Enid Marx's reminiscences of student days at the Royal College of Art in the 1920s, Joanna Selborne on Eric and Tirzah Ravilious, and a separately bound collection of engravings for *The Periodical* by Diana Bloomfield, et al.

215. (Whittington Press.) INDEX TO MATRIX 1-21. Compiled by David Butcher.

*Risbury: Whittington Press, 2003, XVI/CX COPIES (from an edition of 500 copies), printed on Conqueror laid paper, Richard Kennedy line-drawing frontispiece (a portrait of Virginia Woolf), title-page printed in black and brown*

pp. [xiv], 72, 4to

*original half Oasis leather, marbled boards, backstrip lettered in gilt, green dustjacket within flap on rear pastedown, cloth and board slipcase, fine* £150



216. (Whittington Press.) MATRIX 23. A Review for Printers and Bibliophiles.

*Risbury: The Whittington Press, 2003, ONE OF 715 COPIES (from an edition of 800 copies) printed on Sommerville laid, Hahnemühle Ingres and Creator papers, text illustrations, several tipped-in plates and examples of printing, including a folded type specimen accompanying John Grice's article and the whole text of Miriam Macgregor's article on hand-setting (illustrated with her wood engravings)*

pp. [vi], 203, [1], 4to

*original green boards, wood -engraving to upper board by Daragnès, order form for next issue laid in, dustjacket with a lino-cut by Vance Gerry, fine* £50

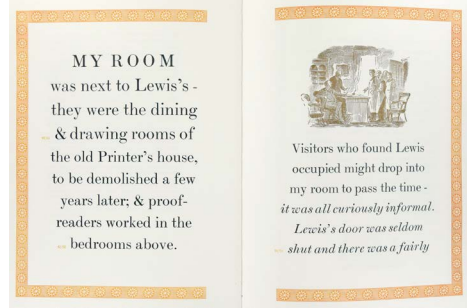
Includes Martyn Ould on the Fell types, Simon Lawrence on the Golden Cockerel Press, Miriam Macgregor on printing, Marianne Tidcombe on the Doves Press, et al.

217. (Whittington Press.) **A MISCELLANY OF TYPE.** Compiled at Whittington [in order to show the Monotype Faces held at the Whittington Press] (Introduction by John Randle.)

*Andoversford: The Whittington Press, 1990, 25/460 COPIES (from an edition of 530 copies) printed on Zerkall mouldmade paper throughout in black and a variety of autumn colours through the browns to orange, all heightened with a selection of illustrations from earlier Whittington books and inserted type facsimiles*

pp. viii, 127, folio

*original quarter terracotta cloth, backstrip lettered in gilt with very slight lean to spine, patterned paper boards, top edge orange, others untrimmed, cloth and board slipcase, near fine (Butcher 105) £250*



‘...this book’s purpose is to in some way celebrate [the] typographical renaissance that ended twenty years ago by showing the Monotype faces held at the Whittington Press. The choice of faces, while fairly comprehensive, is inevitably also subjective... the plan has been to show, particularly in the little-seen larger sizes, whole or half-pages to show off Morison’s legacy in its true glory. The texts are extracts from books or articles published by the Press since it started in 1971’ (Introduction).

Typefaces: Baskerville, Bell, Bembo, Bodoni, Caslon, Centaur, Cochin, Fournier & Barbou, Garamond, Gill Sans, Goudy Modern, Lutetia, Modern, Perpetua, Plantin, Poliphilus & Blado, Romulus, Scotch Roman, Times Roman, Van Dijkstra, Walbaum.

218. (Whittington Press.) **ALLEN (Peter) Travels in the Cévennes.** With pochoir illustrations by the author.

*Risbury: The Whittington Press, 1998, IV/50 SPECIAL COPIES (from an edition of 150 copies) signed by the author, with 2 additional prints (not included in the book itself) also signed, numerous pochoir lino-cut illustrations by Allen*

pp. [30], 4to

*original corn morocco-backed pochoir-decorated boards, title on wrap-around printed band, edges untrimmed, slipcase, fine* £225

An engaging modern travel diary, recording a journey in the footsteps of Robert Louis Stevenson, who famously recorded his experiences in *Travels with a Donkey in the Cévennes*, 1879. The highlights recorded here - the bilberry tarts and cider, the ruined castles, the swallows diving under a bridge's arches - are vividly captured by the bright, playful illustrations.



**THE SPECIAL WITH ORIGINAL PROSPECTUSES**

219. (Whittington Press.) BUTCHER (David) British Private Press Prospectuses 1891-2001.

*Andoversford: The Whittington Press, 2001, XXVII/L COPIES (from an edition of 350 copies) printed on Zerkall mouldmade paper, 16 plates of facsimiles and illustrations and a further 7 illustrations in the text, the title printed in orange and black*



pp. xii, 149, 4to

*original quarter terracotta morocco with matching fore-edges, backstrip gilt lettered, orange marbled boards, facsimiles of Kelmscott, Doves and Nonesuch Press prospectuses loosely inserted in a pocket on the rear pastedown, untrimmed, with a cloth-and-board portfolio containing 20 original prospectuses, the portfolio and book loosely inserted in a matching yellow cloth and board slipcase, fine* £600

220. (Whittington Press.) CAVE (Roderick) Chinese Ceremonial Papers, an Illustrated Bibliography.

*Andoversford: The Whittington Press, 2002, XXIX/50 COPIES (from an edition of 200 copies) printed on tan Bugra Bütten mouldmade paper, with 39 examples of Chinese religious papers tipped-in, many hand-painted, a further example, folded, is loosely inserted in a pocket on the*

*inside rear cover, the title printed in red on a pink ground, these deluxe copies with a further 20 examples in a separate volume (see below)*

pp. [viii], 6, 68, folio

*original half maroon Oasis morocco, pink boards, the upper board with a ceremonial paper inset, backstrip lettered in gilt, edges untrimmed, together with volume of 20 additional papers, this in half grey cloth with pink boards, additional example inset to upper board, black card folder enclosing example too bulky to reside elsewhere, together in cloth and board slipcase, fine condition* £375



A beautiful and elaborate production celebrating these papers, whose ephemeral function (intended to accompany the dead in their passage to the afterlife) imperils their survival

221. (Whittington Press.) GERRY (Vance) Vance Gerry & The Weather Bird Press. With Contributions by Vance Gerry, Simon Lawrence, David Butcher, Patrick Reagh, James Lorson and John Randle, & with a Checklist of Publications compiled by David Butcher.

*Andoversford: The Whittington Press, 2018, ONE OF 155 COPIES (from an edition of 235 copies), this copy out of series, printed on Zerkall mould-made paper, richly illustrated, colour-printed frontispiece laid down, illustrations by Gerry to the text printed in green, titles printed in brown, 1 plate showing monochrome photographs of Gerry at work at the Press, 12 plates with colour-printed reproductions of his work (mostly pochoir), a tipped-in booklet and broadsheet*

pp. [vi], 86, folio

*original half terracotta cloth, the boards with a patterned-paper to a Gerry design, backstrip with printed label, edges untrimmed, cloth slipcase, fine* £275



222. (Whittington Press.) MACGREGOR (Miriam) *New Castle. A Brief Encounter.*

*Risbury: The Whittington Press, 1998, XXV/25 COPIES (from an edition of 100 'possible' copies), signed, with vellum dustjacket and additional print 'The Jail' (not included in the book itself) also signed by the artist, title-page printed in black and ochre, pochoir illustrations throughout*



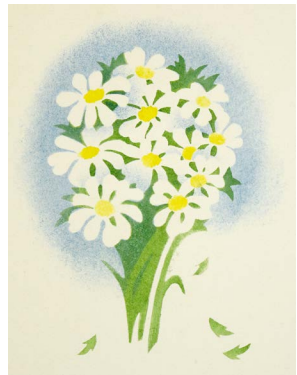
pp. [20], 4to

*original terracotta boards with an overall parquet design in purple and brick-red, backstrip with printed label, vellum dustjacket with small slit at upper flap, slipcase, fine* £575

MacGregor's impressions of the more picturesque side of New Castle, Delaware, encountered by the artist while attending an Oak Knoll Fine Press Fest - stunningly rendered in pochoir and watercolour illustration.

223. (Whittington Press.) MACGREGOR (Miriam) and Ernest Dowson. *A Bouquet.* Chosen by Desmond Flower.

*Andoversford: The Whittington Press, 1991, XIII/15 SPECIALLY BOUND COPIES (from an edition of 95 copies), signed by the artist and Flower, with portfolio of 9 proofs, signed in pencil by the artist, text printed on Sable and Watt handmade paper, pochoir illustrations by Macgregor, leaf edges very faintly toned*



pp. 55, 4to

*original sea-green morocco, backstrip lettered in gilt and a shade faded, edges untrimmed, proofs loose as issued in original green folder, slipcase, near fine* £425

'If one is allowed to have a favourite amongst one's own books, this is certainly one of the contenders' (John Randle from *The Whittington Press. A Bibliography, 1982-93*). The edition was issued in an unusually small



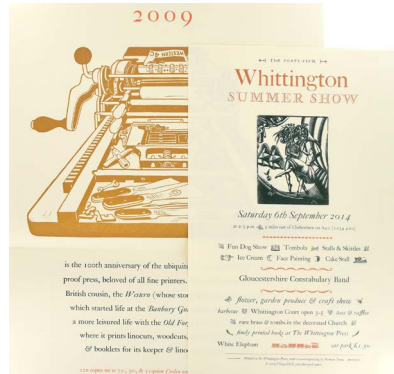
run for the press, due to both the limited quantities of the hand-made paper from the press' Oxford University Press collection and Macgregor's painstaking pochoir technique, inspired by Vance Gerry of the Weatherbird Press. The stencils were so finely cut, that, to avoid breakages, MacGregor would reverse them half-way through a run, resulting in some copies having mirror images of those in other copies.

A handsome production.

## WITH MANY EXTRA POSTERS

224. (Whittington Press.) RANDLE (John & Patrick) Posters from Whittington, 1996-2013. Compiled and with an introduction by John & Patrick Randle.

*Risbury: The Whittington Press, 2013, 126/20 COPIES (from an edition of 140 copies), these 'C' copies containing 6 tipped-in posters (7, including frontispiece poster), these printed in various colours on different papers, most of them folded to fit book, the accompanying text printed in orange and black on Zerkall mould-made paper*



pp. [iv], 3 + Posters, large folio

*original half brown canvas with pink boards, the upper board with a linocut printed in red, edges untrimmed, fine* £275

'Posters offer the printer a unique opportunity to change the tune and tone of his work at whim' (Introduction).

Laid in at the rear of this copy are 11 Whittington Press posters (one of them in duplicate), along with a broadsheet and 2 prospectuses.

## ARDIZZONE ILLUSTRATIONS

225. (Whittington Press.) REEVES (James) Arcadian Ballads.

*Andoversford: The Whittington Press, 1977, X/50 COPIES (from an edition of 250 copies) printed on Arches paper and signed by the author and artist, several reproductions of pen-and-ink drawings by Edward Ardizzone printed in purple, a number full- or double-page*

pp. xi, 48, royal 8vo

*original full purple morocco, the backstrip lettered in gilt and faded to brown, single rule gilt border to boards, marbled endpapers, top edge gilt, others untrimmed, Press subscription form laid in, board slipcase, very good (Butcher 27) £175*

Laid in is a sheet with a calligraphic message from the staff of Arle School, presenting this to 'Nick' on his retirement in the year of its publication.



226. (Whittington Press.) WEISSENBORN (Hellmuth) London Scenes.

*Andoversford: The Whittington Press, 2001, 123/300 COPIES (from an edition of 360 copies) printed on Hahnemühle paper, 11 wood engravings by Weissenborn*

pp. [vi], plates, 4to

*original lilac boards stab-bound in the Japanese style, printed label inset to upper board, upper board bowing very slightly with faint pressure-mark to lower board, very good £50*



227. **Wolpe (Berthold)** Some Book Decorations, discovered in a collection of line blocks belonging to his friend Vivian Ridler.

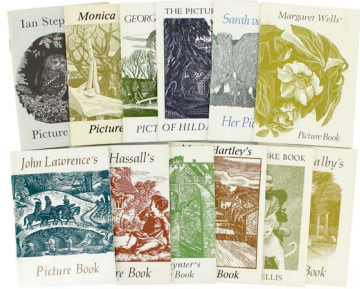
*Oxford: S.P. Tuohy in association with The Perpetua Press, 2018, FIRST EDITION, ONE OF 250 COPIES, folding plate at rear*

pp. xiii + Illustrations, foolscap 8vo

*original red cloth, lettered in gilt to upper board and backstrip, new £38*

The majority of the blocks were produced for two Faber publications from the 1940s - Walter de la Mare's *Collected Poems*, and F. Le Mesurier's *Sauces, French & English*, with a few miscellaneous ones (the folding one clearly relating to Penguin Books in some way).

228. (Wood engraving.) A complete set of 'Picture Books', comprising: Claire Dalby; E.N. Ellis; Hilda Frank; Marie Hartley; Joan Hassall; John Lawrence; George Mackley; Sarah van Niekerk; Hilary Paynter; Monica Poole; Ian Stephens; Margaret Wells [12 Vols.]



*Kettering/ Bury St. Edmunds: J.L. Carr/The Quince Tree Press, n.d. [circa 1980s,] each illustrated throughout with the respective artist's wood engravings printed in various colours*

*each pp. [16], 24mo*

*original stapled wrappers printed in various colours with illustrations by the respective artists, one or two with the odd very faint spot, near fine condition overall*

**£150**

Attractive little books published by novelist J.L. Carr, offering an excellent showcase of the work of a generation of wood engravers.

229. (Wood Lea Press.) Greenwood (Jeremy) MARGARET BRUCE WELLS. The Complete Wood-Engravings and Linocuts. With a Memoir by Maggie McCune.

*Woodbridge: Wood Lea Press, 2000, ONE OF 300 COPIES, the complete corpus of her work, with the engravings illustrated throughout in black and white, and with 7 pages of colour-printed plates*

*pp. 76, folio*

*original quarter pink cloth with patterned paper sides to a Wells design printed in green, backstrip lettered in gilt, cloth and boards slipcase, fine*

**£80**



230. (Wood Lea Press.) NASH (John) The Wood-Engravings of John Nash. A catalogue of the wood-engravings, early lithographs, etchings and engravings on metal, compiled by Jeremy Greenwood.

*Liverpool: Wood Lea Press, 1987, ONE OF 750 COPIES (from an edition of 811 copies), tipped-in portrait frontispiece and reproductions of the entire canon of the artist's work in wood engraving, lithography, etchings and engravings on metal; a few of the wood engravings reproduced in colour*

pp. 149, folio

*original quarter sea-green cloth with Nash floral patterned cream boards, backstrip lettered in gilt and a touch faded (as often), matching cloth slipcase, very good*      **£185**



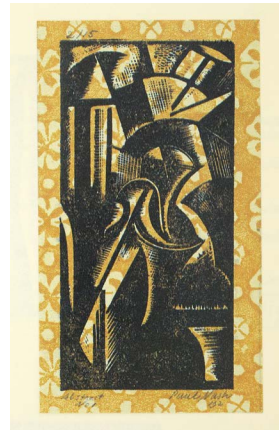
Illustrating the range of John Nash's book and print work, almost entirely in the medium of wood engraving, with three lithographs and eight etchings and metal engravings.

231. (Wood Lea Press.) **NASH (Paul)** *The Wood-Engravings of Paul Nash*. A catalogue of the wood-engravings, pattern papers, etchings and an engraving on copper. Compiled by Jeremy Greenwood.

*Woodbridge: Woodlea Press, 1997, ONE OF 490 COPIES (from an edition of 550 copies), frontispiece wood engraved self-portrait with several tipped-in colour-printed plates and numerous reproductions of engravings by Nash throughout the text, addendum sheet laid in at rear*

pp. 141, folio

*original quarter grey cloth with patterned paper sides after a Curwen design, backstrip gilt lettered, matching cloth slipcase, fine*      **£200**



232. (Wood Lea Press.) (Omega Workshop.) **GREENWOOD (Jeremy)** *Omega Cuts*. Woodcuts and linocuts by artists associated with the Omega Workshops and the Hogarth Press. With an Introduction by Judith Collins.

Woodbridge: Wood Lea Press, 1998, *FIRST EDITION, ONE OF 450 COPIES* (from an edition of 555 copies), numerous reproductions of wood engravings by members of the Omega Workshops, including a number of tipped in colour-printed plates, also with 3 pages of reproductions of photographs of woodblocks, title printed in pale grey



pp. 150, folio

*original cream canvas, backstrip and upper board with designs blocked in gilt and maroon, that to backstrip faintly rubbed, endpapers reproducing an Omega Workshops design, cloth and board slipcase, near fine*

£150

A project begun in 1913 by Roger Fry, Vanessa Bell and Duncan Grant, this book provides an overview of work accomplished in this medium and includes examples from the three already mentioned, as well as Dora Carrington, Wyndham Lewis, Henri Gaudier-Brzeska, Edward Wadsworth, E. McKnight Kauffer et al. The Workshop closed in 1919, but represents a fertile creative period for the artists involved.

233. (Wood Lea Press.) **RAVILIOUS (Eric) & Jeremy Greenwood.** *Ravilious Engravings.* With an Introduction by John Craig.

Woodbridge: Wood Lea Press, 2008, *ONE OF 800 COPIES* (from an edition of 855 copies), photographic frontispiece portrait, reproductions of Ravilious' engravings, a number in colour, and some full-page in size, the text printed in double-column

pp. 288, folio

*original grey cloth, backstrip lettered longitudinally in silver, slipcase, fine*

£250

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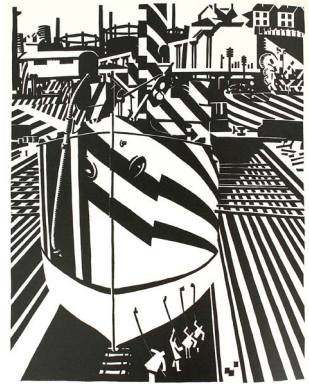
carried out substantial research into Ravilious' work, creating an extensive accompanying text which includes quotations from letters and notes.

234. (Wood Lea Press.) (WADSWORTH (Edward)) Greenwood (Jeremy)  
The Graphic Work of Edward Wadsworth. With an Introduction by  
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235. (Yellow Fox Press.) BENSON (Gerard) Hlep! Fifteen poems, with  
woodcuts by Ros Cuthbert.

[Winscombe:] (printed by Simon King for) The  
Yellow Fox Press, n.d. [c. 2001,] 13/50 COPIES  
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mouldmade paper, title-page illustration and 3  
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